Modern Paintings

Collection of George I. Seney

The American Art Galleries
New York

REMARKABLE ART SALE.

MASTERPIECES TO BE SEEN IN THE SENEY COLLECTION.

Great Artists Represented by Important Canvases.

The Story of the Coming Great Exhibition Told by the Advance Sheets of the Catalogue—Three Hundred and Seven Notable Pictures—The Sale Will Last Three Days.

The advance sheets of the Seney catalogue more than confirm everything that has been said concerning the interest and importance of the great art sale that will occur early in February. It is perfectly safe to say that no such collection of pictures has ever been offered at public auction in this city. The mention of the fact that the pictures, 307 in number, include twelve examples of Corot, fourteen of Daubigny, fifteen of Diaz, eight of Charles Dupre, twelve of George Inness, eight of Israels, nine of Knaus, seven of Lerolle, seven of Schreyer, four of Theodore Rousseau, two important examples of Van Marcke and the unprecedented offering of nineteen Troyons is sufficient evidence that the sale will be a remarkable one.

A very large percentage of these examples by famous artists are, according to the best critical opinion, the most notable examples now in existence, and there are at least half a dozen single pictures by Meissonier, Jules Breton, Rosa Bonheur, Benj. Constant, J. L. Gerome and Munkacsy.

The exhibition of the pictures will occur at the galleries of the American Art Association in Twenty-third street. The sale itself will be conducted in the assembly room of the Madison Square Garden and will start on the evening of Feb. 11, and will be concluded in three evenings. Ninety-nine pictures will be disposed of the first evening, beginning with a little canvas entitled "Violet," by Caliga, and finishing up with the "Brittany Washerwomen" of Jules Breton. The second evening begins with Jacquet's "Winter," No. 100 in the catalogue, and concludes with T. Alexander Harrison's "La Crepuscule," which is numbered 201. The third night's sale starts in with Gabriel Max's "St. Theresa," and the sale is brought to an end with the offering of Isabey's magnificent "St. Hubert's Day," which is commonly regarded as the greatest picture that the Spanish painter ever gave to the world.

THREE SUPERB PICTURES.

From among such a collection as this it is difficult to select and note within any reasonable space a sufficient number of pictures to give any fair idea of the collection's real scope, value and artistic importance. The collection is a peculiarly complete one. There is not a member of the modern French school unrepresented, and outside of this there is an excellent showing of the German, the Spanish, the English and the American. There are three superb Delacroix. "The Lion in the Mountains" is one of them, and will be remembered as being seen at the Barye exhibition two years ago. This is a comparatively small canvas, painted in 1851, but is a remarkable piece of work. In his lair, among the crags which form the background, the monarch of beasts has been aroused by a suspicious sound. Facing towards the right, and nearly in profile, he makes a formidable figure with his blazing eyes and bristling mane. His tail lashes the ground, and his impatient arms are ready for the combat which the intruder may offer.

The other two examples of Delacroix are "The Tiger and Serpent" and "Selim and Zuleika," which latter came from the Secretan collection. All the Corots are good examples, and there are two or three, "The Bathing Boys" and "The Myrtle Wreath," that are among Corot's rare figure-pieces. The Daubignys are unquestionably the finest lot of this master that has ever been sold together. It includes "The River Front," "The Crane Covert," "The Autumn on the Oise" and "The First Catch."

The examples of Diaz are all good ones, particularly the one entitled "The Virgin and Child," which is really a wonderful picture. The two Jules Dupres that will excite the greatest interest are the ones entitled "At Sea" and "Moonlight." "At Sea" is probably the finest marine that Dupre ever painted. Among the Fromentins the canvas entitled "A Wind-Storm in the Plains of Alfa" is undoubtedly the first study for the famous picture owned and exhibited by Boussod Valodon Co. The twelve pictures of George Inness are all recently painted, the oldest of them being the one entitled "Springtime, Medfield, Mass.," painted in 1883. The last was painted last year, and is known as the "Virginia Sunset." They are all good examples of the American master.

Of the eight pictures of J. Israels the one which is now entitled "When One Grows Old," and which is a large canvas 3x2 feet, and the one entitled "Infancy and Age," wherein the figures are life-size, will undoubtedly command the greatest amount of interest. The catalogue description of "When One Grows Old," a picture which was one of the features of the Paris Salon of 1883, reads as follows:

"Over the glimmering fire of turf a woman, so old that she can scarcely lift her palsied hands to the welcomed warmth, sits in a low-seated chair. She has passed even the capacity for the lightest labor, and, like the decaying fire, is left to smoulder out, while the whole family, young and old, still toil to add each his or her share to the income of the house. The picture created a positive furor when it was exhibited in the Paris Salon, and is regarded by the artist as one of his foremost works. In sentiment, color and style it touches the highest plane of modern art."

SOME WONDERFUL CANVASES.

The sale will close on the third evening in an absolute blaze of glory. The succession of wonderful canvases is something marvelous. The last twenty-five or thirty pictures include a Meissonier, a magnificent Corot, the most highly finished Rosa Bonheur that has been seen here, a veritable masterpiece of Schreyer, a beautiful example of the painter of "The Angelus," and Isabey's great picture already referred to.

The Rosa Bonheur entitled "The Choice of the Flock" shows a beautiful white ewe, with silky fleece, standing in the foreground facing towards the right and seen in profile. Another sheep is seen behind, and the trunk of a tree shows upon the left. In the middle distance on the right a group of sheep browse, and a pleasant landscape of rolling ground and shrubbery forms the distance, which, like the sky, has a subdued tone by which the prominence of the principal animal is accentuated.

The Meissonier has come fresh from his easel and is entitled "Deliberation." Facing towards the left and seen at full length a powerful man, in costume of the fifteenth century, stands erect at a closed door leading from an ante-chamber into a more private apartment. His heavy sword is shortened at its hangers, as if to be ready to his hand. His brooding and thoughtful face, the typical face of the spadassin, is bent forward, and his eyes are on the ground. He wears a dress of gray and black in stripes, complete throughout, and his figure is relieved against a blank light wall. This strong and vivid work comes directly from the easel of the artist.

Corot's "Dance of the Nymphs" is 285. The fair divinities of the sylvan shades make their worship of the dawn at the verge of an Arcadian grove. On the left is a clump of graceful yet stately trees. In the middle of the picture some nymphs dance in groups under the trees, while from the left two others, belated by oversleeping, as it might be, hasten to join in the measure. A lake and distant hills are seen through the tree trunks towards the right, and the sky shows the pulsating luminosity of coming day, into which the sun will presently send its piercing shafts of opalescent flame. A tender shade of morning twilight still enriches the color of the foreground without darkening it. At the extreme right, among the trees, a solitary nymph is seen, saluting the dawn with a chalice filled with morning dew, as the laws of the golden age prescribe, in her hand.

Jean Francois Millet's "Waiting" is 296. It is the long-absent son that these two poor old people ever seek in their waking moments and in their dreams. As the day dies the aged mother comes forth to scan the deserted road, shading her eyes against even the dull sunset. The father, whose staff must do him duty for his eyes, gropes his blind way after her, feeling step by step for the door-stone that his weary feet have trodden so often during a life of labor, trouble and faith. He stands in the doorway of the cottage at the right, feeling for his next step. His wife, inspired to hope by some passing sound, is already in the road, eager and alert. On the seat beside the door the cat, herself startled by some unusual sound, bristles her fur and stands on the defensive.

ISABEY'S AND SCHREYER'S WORK.

Adolf Schreyer's "The Wallachian Post-Carriza" is No. 300. The post-wagon is being urged at furious speed over the Wallachian wastes to escape the storm which is rising. The wagon, covered with a woven wicker hood, is seen at the right. It is drawn by a team of six horses, four of which are harnessed in tandem to a shaft. The postilion, in rude native costume, rides one of the shaft horses, and urges the leaders forward with voice and whip. A passenger is seen in the post-wagon. The equipage races down a road rutted deep in the turf, with brambles at the right and a pool of water at the left. The ground rises in the middle ground to a ridge, beyond whose summit is seen a long range of high clay banks, lighted with a sullen light from the sky, in which the driving storm-clouds prelude the blackness of early night.

Eugene Isabey's "St. Hubert's Day" is the last picture of the sale. Upon the chosen day of the year for the good saint who keeps those huntsmen who do their duties by him safe, sound and in good fortune, and does not forget their gallant coursers or their faithful hounds, the dogs are being brought to the church door to be blessed. The church, a structure of the Gothic period, with many picturesque variations of the bulk of its architecture, occupies the right of the composition. Its portal has been hung with the richest draperies from the altar. The choristers chant their hymn to St. Hubert on the steps, the incense burns in the censers, and a gallant company of ladies and gentlemen gather to watch the venerable father of the flock bestow the annual benediction on the hounds. The whole left foreground is filled with the baying packs of the cavaliers, who sit on horseback in the open square in front of the church, with many ladies in even more sumptuous attire among them. Stalwart huntsmen restrain the dogs in leashes. At the left children of the townsmen, frightened by the clamor of the excited brutes, seek protection of their parents. Behind, in the street of the town, whose roofs make battlements against the breezy sky, a mob of curious pedestrians look on while the holy water is scattered from the church step upon the clamorous packs.

Separate pictures richly worth mention are J. L. E. Meissonier's "Bowl Players in the Fosse at Antibes." Under the walls of the old Vauban fortress, which extend in a perspective broken by their bastions, from the left, the experts of the town are indulging in the favorite game of the Provençal athlete. They form various groupes along the dry fosse, some playing, others discussing the game, and others looking idly on, and the many figures are full of vivid life. At the right, in the road, aristocratic spectators look on from a carriage. A clear and sunny sky gives the sharp, dry brightness of a perfect day in the south of France to the scene. This picture, which is one of Meissonier's favorite and triumphant experiments at difficult effects, is from the Secretan collections, sold in 1889, and was purchased by M. Secretan from the artist.

Cazin's "La Maison du Garde" is No. 216. From an elevation in the foreground, over which a path passes down to the beach, the windows of the coast-guardsman's cottage of rough stone overlook a long stretch of shore and a wide expanse of sea. Solitude surrounds his windy watching place, to which approaching night adds its measure of loneliness. The sunset is dying in the sky, and at the left is seen the pale crescent of a new moon.

BRETON'S "BRITTANY WASHERWOMEN."

Decamp's "Cat, Rabbit and Weasel" is an illustration of a fable of La Fontaine, in which the artist has combined the expression of a story, fine animal characterization and beautiful painting. The cats sits in the comfortable attitude of her species on the right. The rabbit advances with natural timidity from the left. The weasel makes his approach out of the foreground with the impudent boldness for which these courageous little outlaws of the farm are famous.

Ludwig Knaus's "Old Witch" is a strong painting. On the outskirts of a village, the children returning from school are hooting and stoning a wretched old woman who appears in the middle ground, bent and haggard with age, advancing with a staff in her hand and smoking a pipe. One boy is about to hurl a stone at her, others shout abuse, while smaller children fly in terror before her malignant approach. She pre-

each of whom wants more than a fair share of the estate.

A Notable Picture Sale.

Last night, at the sale of the drawings and paintings owned by the American Art Association, $206,540 were realized for seventy-five works. Among the pictures and their buyers were Troyon's "Le Passage du Bois," $27,000, Mr. Collis P. Huntington: Delacroix's "Lion Hunt," $13,000, Mr. Potter Palmer: Millet's "Paysage dans l'Auvergne," $12,000, Mr. Potter Palmer; Delacroix's "Arab Cavalier Attacked by a Lion," $6,350, Mr. Potter Palmer: Diaz's "Le Parc aux Bœufs," $12,500, Mr. Potter Palmer. Rembrandt's "Man-at-Arms," $9,000, Mr. Robert Mortimer; Rousseau's "Forest in Winter at Sunset," $9,000, Mr. Peter A. B. Widener, of Philadelphia: Rousseau's "Forest of Compiègne," $7,700, Mr. Henry Graves: Rousseau's "A Plain in Berri," $7,400, Mrs. S. D. Warren, of Boston: Meissonier's "The Guitar Player," $6,600, Mr. S. N. Nickerson, of Chicago: Cozin's "Halte de Voyageurs Avant la Nuit," $6,000, Mr. C. P. Huntington.

LIEUTENANT HETHERINGTON

sents a determined and even combative aspect as if accustomed to the ill will she receives and defiant of it. As if to typify the ignorance out of which arises the superstition of which she is the victim, and to symbolize the violence to which it leads, a tempest is rising in the angry sky, and the shadow of its approach darkens over the young persecutors of hopeless misery and their prey. It is said that this picture had a distinct effect in the more ignorant German communities in compelling Government protection for those unhappy creatures on whom a debased superstition set its ban.

Jules Breton's "Brittany Washerwomen" shows the seashore, where the fresh water of a spring, which gushes from a cliff at the right, makes a little rivulet which flows across the foreground to lose itself in the sea. The village washerwomen take advantage of it to make its spreading pools a laundering place for their linen at low tide when the sands are bare. They are grouped at the centre and left, under the shadow of a pile of boulders darkened with sea-lichen. At the left three women kneel at a pool, and one beats her wash with a wooden beetle while the others scrub and rinse with their hands. Seated upon the boulders, a girl with a distaff in her hand leaves her thread untwisted while with her head turned she watches for her sweetheart's fishing boat at sea. At the right of the group three other women are at work at the tiny rill, and the centre of the group is a superb young female figure, a Diana of the soil, who, her labor over in advance of the others, stands in regal beauty even in her coarse attire, to ease her strong young muscles from bending over her completed task. In the right middle-ground a girl carries a bundle of cleansed linen off to be dried and under the cliff two other female figures catch water for domestic use. A sweep of the coast makes a long crescent behind the washerwomen, whose figures are thus relieved against the sea, and a grand and mellow harmony of color enriches the composition.

Gustave Courbet's "A Norther," shows a beach of shingle in the foreground. At the left a boat is beached, the sea breaks on the strand in massive rollers; across the horizon from the right the peculiar, sinister clouds which prelude a storm from the North Sea on the French coast roll in sullen solidity. It is a picture of remarkable movement, spirit and harmony of color, painted during Courbet's sojourn on the coast, when he studied sea and storm on the spot and produced "The Wave," now in the Luxembourg gallery.

TWO AMERICAN ARTISTS.

Johnson and Whittredge's "Sunday Morning" is the joint production of two artists who are distinguished members of the National Academy of Design of New York. It shows the interior of a New England kitchen. At the left is a spacious old-fashioned open fireplace, and behind it an open door shows a passageway and a door opening from it upon another room. At the right are the windows which light the room, and the domestic accessories of the kitchen are in character. This portion was painted from nature by Mr. Whittredge. Into it Mr. Johnson has introduced an old farmer in his Sunday attire, who, sitting at a table under the window, reads from the family Bible to his wife. The good woman sits against the wall, near the centre of the picture, and with her eyes covered with one hand listens devoutly to the lessons of the day. The picture is signed at the left, "W. Whittredge, figures by Eastman Johnson."

Alfred Stevens's "The Watcher" is No. 59. The honeymoon is on its wane. The bride, at the window of her hotel room, pensively awaits her spouse, whom the wedding tour has already commenced to tire and who is seeking some fresh excitement in the novelties of a strange town. A white rose on the floor indicates the impatience of the watcher, whose hat and wrap upon a chair show her to be waiting for an escort for the promenade.

Seymor J. Guy's "Making a Train" is a picture of a little girl in her garret bedroom in an old-fashioned American house indulging the inherent coquetry of her sex. She has discovered in the closet under the window at the left a gay gown once worn by some maturer member of the family, and over her nightdress she has arranged this garment so that it shall form an imitation of the fashionable train which she has seen her elder sister wear and covets for herself. At the right she has set her bedroom lamp upon a chair and it is by its light that she poses. The figure of the child is of a beautifully ingenuous type and is beautifully rendered.

Munkacsy's "Dreamer" shows reclining on a red cushion a female figure at half length and in the size of life, asleep. The hair is down and the figure is nude to the breast. The flesh is of pure and brilliant beauty, accentuated by the rich color of the surroundings.

The catalogue, which is now passing through the hands of J. J. Little & Co., will be a handsomely printed affair, and has been compiled with more than common skill and artistic novelty.

30 East 38th Street.
New York le 16 mars 1891

Messieurs E. Le Roy & Cie
Paris

Chers Messieurs et amis,

J'ai bien reçu votre honorée lettre du 6 mars. Vous me demandez si j'ai quelques très beaux tableaux de maîtres de l'école de 1830 :

Oui ! J'ai d'abord la merveille de Théodore Rousseau "Les Monts Girard". Mon prix est de cinquante mille Dollars net. Ensuite j'ai un superbe "cracher de soleil après l'orage" par Daubigny, de la même importance, au prix net de vingt mille Dollars. D'autres beaux tableaux de ma collection particulière pourraient vous intéresser aussi - mais il faudrait pouvoir les voir. Montrez-les à vos clients de ma part, quelques heures matin ou après midi. Dites-leur que je me demande le prix de R. Je crois que c'est pour quelqu'un qui voudrait l'avoir à l'intention d'un musée américain de Paris.

Adieu, chers Messieurs et amis, mes salutations sincères

H. Schaus

30 East 38th Street.

New York le 24 Février 1891

Messieurs E. Le Roy Hés

Paris.

Chers Messieurs et amis !

J'ai le plaisir de vous remettre ci-inclus un chèque pour frs 30.000, net revenant chez mon créditeur C. Le chèque est payable chez Messieurs M. L. Seligmann Hés de Paris ce jour.

Agréez chers Messieurs et amis mes meilleures amitiés

H. Adams

P. S. Il paraît que Mr Montagnac a acheté à la vente Veney pour frs de 400.000 francs sans garantie de l'authenticité.

ILAP 85-D153

TH Rousseau

SCHAUS' ART GALLERY.
204 FIFTH AVENUE,
(MADISON SQUARE)
N.Y.

Janvier 13/1891

Monsieur E. de Foy
Paris

Mon cher Monsieur

Je veux vous remercier de votre aimable lettre datée du 6 courant et de la promptitude que vous avez mise pour m'envoyer le Catalogue que je vous demandais et qui m'a été d'une grande utilité. Si vous ne pouvez pas vous en procurer un exemplaire illustré, veuillez je vous prie ne pas vous tracasser pour cela car je pourrai me tirer d'affaire avec celui ci.

Je saisis la circonstance, cher Monsieur, pour vous réitérer l'expression sincères de mes regrets et de mes sentiments pour vous et tous ceux qui vous sont chers.

Recevez, je vous prie, mes plus cordiales salutations

Bien à vous

Hermann Schaus

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THOMAS E. KIRBY, AUCTIONEER

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NEW YORK
1891

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2. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, **if required,** in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's expense and Risk **upon the conclusion of the Sale,** and the remainder of the purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

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THOS. E. KIRBY, AUCTIONEER.

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FOREIGN.

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Boldini,
Bonheur (Auguste),
Bonheur (Rosa),
Bouguereau,
Breton (E.),
Breton (Jules),
Burgess (J. B.),
Cabanel,
Cazin,
Charlemont,
Clairin,
Clays,
Constant,
Corot,
Courbet,
Couture,
Dagnan-Bouveret,
Daubigny (C.F.S.),
Decamps,
Defregger,
Delacroix,
Demont-Breton,
De Neuville,
Diaz,
Domingo,
Dupré,
Dupré (Julien),
Edelfeldt,
Fortuny,
Furandez,
Frère (E.),
Fromentin,
Gérôme,
Grison,
Harlamoff,
Hébert,
Heffner,
Henner,
Huguet,
Isabey,
Israels,
Jacque,
Jacquet,
Knaus,
Laurens,
Lefebvre,
L'Hermitte,
Lerolle,
Leys,
Löwith,
Madrazo,
Mauve,
Max,
Meissonier,
Michel,
Millet,
Millais,
Munkacsy,
Neuhuys,
Nicol (E.),
Pasini (A.),
Pettenkofen,
Pokitanow,
Quadrone,
Renouf,
Rico.
Roqueplan,
Rousseau,
Roybet,
Sala,
Salmson,
Schreyer,
Stetten,
Stevens (A.),
Tissot,
Troyon,
Van Marcke,
Vibert,
Villigas,
Vollon,
Zamaçois,
Zeim.

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Boggs,
Boughton,
Bridgman (F. A.),
Caliga,
Chase,
Coxe(R.Cleveland),
Dannat,
Davis (C. H.),
Fuller (George),
Gifford (R. Swain),
Guy,
Harrison (Alex.),
Hovenden,
Inness (Geo.),
Johnson (Eastman),
Jones (H. Bolton),
Knight (Ridgway),
La Farge (John),
Marr,
Millet,
Murphy (J.Francis),
Picknell,
Stewart (J. L.),
Tryon,
Turner (C. Y.),
Ulrich,
Wiggins,
Wyant.

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ARTZ (DAVID ADOLPHE CONSTANT) . . Paris.

At an exhibition in Glasgow, in 1874, a picture called "No Hope" excited a considerable degree of attention and proportionate admiration. The Scotch, even more than the English, have a warm spot in their heart for Dutch art; and this expression of it touched them. The painter of "No Hope" found an encouragement and patronage from them that have continued to this day. Adolphe Artz, as he has chosen to abbreviate his name, was born at The Hague on December 18, 1837. He was at first a pupil of Mollinger, but later of Joseph Israels, and it was from the latter that his talent received its direction toward subjects of rustic and humble life. Apart from this, Israels had little influence upon him, and his work shows no relationship to that of his master. He inclines to a brighter and more optimistic view of life, and in his water colors, as in his oils, exhibits a more cheerful spirit and a livelier temperament. In the former medium this is especially the case. He made his first impression as a peasant painter, but during later years, possibly on account of his impatience at the suggestion that he had taken his cue from Israels, he gave his most conspicuous attention to the life and character of that amphibious portion of the Dutch people who dwell within reach of the sea, and gain their livelihood from its waters. His first exhibits at the Salon won him a

recognition in the Paris art world, which his subsequent productions have steadily increased, and while his popularity abroad has prevented his becoming familiar to the American public, such of his works as come to us on rare occasions find the hearty reception at the hands of our connoisseurs which they deserve. It is by his water colors rather than his oils, however, that he has been chiefly represented on this side the Atlantic.

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BENLLIURE (JOSÉ) . . . . . Rome.

A leading member of the Spanish colony at Rome, José Benlliure combines in himself the kindred gifts of the painter and the sculptor in a high degree. He is a native of Valencia, where he was born about 1858, and a pupil of Domingo, under whose able tutorship his talent ripened early into original brilliancy and strength. He secured his first honors at the Madrid Salon, and after his settlement in Rome became a popular exhibitor at the exhibitions of Italy and Germany, whose medals followed that of his native country. At the Munich Exhibition of 1889 his was one of the works purchased for the National Art Museum, and they are received with equal favor in England, where they figure in the leading private collections. Señor Benlliure is one of the artists pensioned by the Spanish government for residence in Italy, and some of his most successful and ambitious compositions have been executed to the order of the state for the decoration of public edifices. His fine color, spirited technique, and close appreciation of the picturesque place him among the foremost of the bright galaxy of artistic stars who sustain for Spanish art to-day the honors won for it by Fortuny.

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No. 302 *Christmas Eve* 289

BILLET (PIERRE) . . . . . Paris.

A pupil of Jules Breton, who would never be suspected of his master from his works—such is Pierre Billet. He is a native of Cantin, in the Department du Nord, France, and began life as a manufacturer of beet-root sugar and a distiller of alcohol in his father's factory. He had a decided talent for art, which he practised in his leisure ; and Jules Breton, who was a friend of his family, encouraged him to abandon the trade which was distasteful to him, and develop his artistic gifts. He accepted the suggestion, and from his friend and master gained the foundation of his technique. Always independent and self-reliant, he separated himself from his master as soon as he found himself insensibly falling into an imitation of his manner, and from that period had no instructor but practice and his own common sense. The wisdom of his decision was soon made manifest. His first Salon exhibit, in 1867, a "Young Peasant," might have been painted by Breton. His "Women Cutting Grass," at the Salon of 1873, proclaimed his originality at once, and gained for him a third-class medal. At the next Salon he secured a medal of the second-class with a similar subject, "Women Gathering Wood," and his vocation was decided. He took his place among the men of the first promise of his generation, and went to the source of his true inspiration for his subjects. The peasantry and the fisher-folk are his models, and he paints them on the spot. Without extenuating the bareness of their lives, he contrives to give them always a redeeming trait of picturesqueness ; and while a realist in principle and practice, he positively rejects the Courbet theory that extremes of ugliness or repulsiveness are artistically tolerable, if an artist chooses to perpetuate them. He is an excellent colorist, a forcible draughtsman, and a master of atmospheric effect. As an etcher he has won distinction by plates executed with such simplicity, force of line, and vigor of expression that he has been hailed among the masters of this great art of the past, which he assisted to revive.

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No. 172 *The Mussel Gatherer* 217

BOGGS (FRANK M.) . . . . . Paris.

The French, who are always keenly appreciative of the dramatic quality in art, were the first to hail in F. M. Boggs a painter of sea and shore who could not only convey the impression of what he saw, but of how he felt it, too. Taking for his subject the most commonplace city street, or the most barren waste of sea-foam, he contrived, by the spirit of a sympathetic touch, to enliven and elevate it with some exceptional quality of nature. The fogs and chimney vapors of a great city assuming fantastic modulations overhead, a single gull and a floating spar in a desert of water, were in his hands enough to provide a keynote of interest for the least hopeful subject. The artist is the man, and in Mr. Boggs' own life is to be found the secret of his mastery of a charm which holds many in spell they know not why. Born at Springfield, O., in 1855, it was not until 1880 that he appeared in the Salon as an exhibitor. Previous to his passage to Paris, he had practised scenic art in this city, and in the experience of handling great spaces of background for living tableaus had acquired that command of the incidental and dramatic which gives his works in his loftier walk of art their vital significance. His recognition abroad was immediate. His first Salon picture was talked about. His second, in 1881, was purchased by the French Government for the Luxembourg collection. This was a representation of the "Place de la Bastile," handled with striking effectiveness, yet a close adherence to the fundamental and characteristic facts of the subject. At the Salon of 1882, the French nation again set the seal of its approval on his art, by the purchase of his "Port d'Isigny," in which he showed, as a marine painter, a power quite equal to his previous manifestations in another line of subjects. Medals at foreign and American exhibitions followed each other in rapid succession, and his free and dashing style, a sort of gallant independence of thought and execution, as of a man who saw nature alive and painted her so, commanded the public admiration, while it secured the approbation of more critical and analytical minds. At the first Prize Fund Exhibition at the American Art Galleries, in 1885, Mr. Boggs secured one of the

$2,500 awards with his "Rough Day at Honfleur," which is now in the Museum of Fine Arts, Boston.

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No. 14. *View of Dordrecht* 136

BOLDINI (GIUSEPPE) . . . . . Paris.

An Italian, who paints like a Spaniard, in a studio in Paris, was the phrase with which a distinguished French critic once designated the painter of "The Parisiennes." Boldini was, indeed, born on Italian soil, for he dates his nativity from Ferrara, but among the early influences to which his art was subject were the triumphant exploits of Fortuny and his followers, who broke new ground which has been fertile in a harvest of strong brushes. The Italian and the Spanish natures are not very widely divided in artistic tastes, but Boldini was strong enough to avoid becoming a slavish follower of the school from which he adopted its hints without copying its manner. A lover of sunlight, of broad daylight, and all the gayety and brilliancy of nature it involves, his first real successes were made with pictures in which he could give his taste in this direction fullest play. He possessed, in a rare degree, the faculty of feeling light as well as seeing it, and of painting it as he felt it, so that his sentiment might reach the spectator too. Paris, to whom gayety is as welcome as melancholy is abhorrent, received him with open arms and purses. The Italian, who came to her almost timorous of his future, was almost suffocated by her ardent and exuberant favor. Next to Paris, the United States was the readiest to recognize and, even more generous, to encourage him. His painting of the figure, like that of the landscapes in which he was most fond of setting his groups up, was of an exquisite quality of color and ease of handling, and in the treatment of interiors his keen eye and accurate hand achieved equally felicitous results, always without the burdensome appearance of labor from which mere superficial finish in art must suffer. No artist of his nation and century has, perhaps, come nearer to reviving in our day the essential elegance of art in France in the last cen-

tury, when the broad path to the destruction of dynasties in a gulf of blood was made beautiful by the utmost refinement of genius with pen and brush.

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No. 158 *After the Bath* 210

No. 239 *In the Garden of Versailles* . . . 252

BONHEUR (FRANÇOIS AUGUSTE) . . Deceased.

In 1845, when all Paris was talking about the remarkable exhibits made in the Salon by a young girl named Rosa Bonheur, who had elected to become a painter of animals, another Bonheur made an appearance in the galleries. This time it was a man, François Auguste by name, and a man ambitious to be a painter of *genre*. His pretensions were laughed at. It was critically concluded that the Bonheur family could produce only one phenomenon. But the following year, this *genre* painter exhibited a landscape which attracted attention. In a few years more he was a landscape and cattle painter esteemed but little less than his gifted sister. Auguste Bonheur found his legitimate avocation in the painting of landscapes with cattle, and through his pictures on these themes he won his successive medals and his red ribbon of the Legion. It is quite possible that the greater fame of his sister overshadowed his, and that he might have won a higher position in art under another name. At any rate, he conquered an important place for himself, and died at the age of sixty years, in 1884, prosperous, and with his reputation endorsed by the presence of his works in the national museums. Auguste Bonheur was one of the first of French artists to send his pictures regularly to the Royal Academy Exhibitions in London, and he, like his sister, enjoyed a very extensive patronage in England, whose collections are rich in his works. He was a hearty, realistic painter, with less imagination and more observation than his sister, painting what he saw frankly and faithfully, and in his landscape, as in his cattle, presenting nature in an always pleasant and friendly aspect.

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No. 171 *Morning in the Highlands* . . . 217

BONHEUR (MARIE ROSA) . . . . . Paris.

In her ripe old age, the most distinguished member of her sex in the history of art can look back to her youth of trial and struggle over a life rich in all the rewards that perseverance can conquer for genius. Born of an artistic family in 1822, at Bordeaux, Rosa Bonheur's entry into art was attended by a bitter poverty, that sometimes threatened to end in desperation. Her father, a worthy and industrious but unfortunate artist, brought her to Paris in 1830, after the death of her mother, and narrow as his means were, put her to school. But the girl, born an artist, rebelled against mere book-learning, and rather inclined to share with the boys their truancies in the fields. She had acquired some skill in drawing, from imitating her father at his work, and this art she cultivated at school to the neglect of most of her other studies. Finally, the conviction of her vocation forced itself upon her father, and he removed her from the seminary, and set her to copying pictures in the Louvre. From the start she gained a little money by the sale of her copies, and of little studies and pictures painted at home, and after assuring herself that she might hope for patronage, she turned her attention largely to the painting of animals, of which she was very fond. The oddity of a young girl choosing such a field of labor attracted attention to her. Her ability commanded respect. In a modest way prosperity began to come to her, and with every annual exhibition her fame grew and her admirers multiplied. Her first original pictures were exhibited at Bordeaux, in 1841. One represented two rabbits, and the other goats and a ram. In 1849 she was made director of the Paris Free School of Design for Young Girls, and in 1853 she crowned her fame with the great "Horse Fair," now in the Metropolitan Museum of Art. Every possible honor has been conferred upon her by her own country and other European states. The highest, perhaps, was that embodied in the order of the Crown Prince, late the Emperor Frederick, of Prussia to his army, to rigidly respect her house and studio, when the surges of war fairly washed its walls with blood. Surrounded by her pet beasts in her uninvaded garden, she alone, of all the artists of Paris,

was able to continue her devotion to her art during the great war that swept the last Napoleonic Empire out of existence.

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No. 273 *The Choice of the Flock* 273

BOUGHTON (GEORGE H.) . . . . London.

Although of English birth, and for the past thirty years a resident of his native country, the United States still claims George H. Boughton as an American artist. Nor is this without reason. Born in England in 1834, he was brought to this country in 1837 by his parents, and at Albany, N. Y., commenced to instruct himself in the art for which he manifested talent in his earliest boyhood. It was at Albany that he opened his first studio in 1850, and the old American Art Union was almost his first patron. It was on the proceeds of its patronage that, in 1853, he went to Europe to improve himself in his art, and from this journey he returned to resume his residence in Albany, and subsequently in New York City, where he remained several years. His first exhibit at the National Academy of Design was made in 1858, with "A Winter Twilight," and it was not until 1859 that he returned to Europe, first settling down to study in Paris, and in 1861 going to London, where he has since remained. In 1863 his pictures made their mark at the British Institution, and in 1864 at the Royal Academy. American collectors continued their support, and English connoisseurs recognized and encouraged him. Thus began for the artist a career of phenomenal success, which time has only augmented. A master of technique and of an original style, his pictures are also characterized by a genuine pathos and pure, latent sentiment that appeal to every heart. He tells his story in a naïve and sincere way that gives value to the most trifling episode, and in his more important compositions, especially those relating to Knickerbocker history, displays a knowledge and a humor, allied with a faculty for realizing the spirit of his subject, that give to these works a sound historical significance. His pictures of Puritan life in New England are also of

the first interest, and he has produced some remarkable compositions based on Chaucer and other old English poets, as well as many inimitable incidents of English life and subjects drawn from Brittany and the Netherlands. Mr. Boughton became a National Academician in 1871, and a Member of the Royal Academy in 1888, and has received many continental recognitions and honors.

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BOUGUEREAU (WILLIAM ADOLPHE). Paris.

One day in 1842 or so, there was a veritable riot among the students of the Alaux Art School at Bordeaux. It was occasioned by the award of the prize of the year to a young shopkeeper's clerk, from La Rochelle, who was taking daily drawing lessons of two hours each, which his employer allowed him to abstract from business. The young Bohemians had such a contempt for the young shopman that they resented with violence the fact that he should win the honor of the school above their heads. But Bouguereau received the prize in spite of their protests, and it decided his career. He determined to become an artist. His family objected. He persisted, threw up his employment at the shop, and went, penniless, to live with his uncle, who was a priest at Saintonge, and to paint portraits of the townspeople for a few francs each. Out of his earnings he contrived to save 900 francs, on which capital he proceeded to Paris, entered the studio of Picot, and secured admission to the École des Beaux Arts in 1843, at the age of eighteen years. He lived by incredi-

ble shifts, finally receiving some small assistance from his family, until, in 1850, he won the *Prix de Rome*. For four years he was a pensioner and student in that city, and he returned to Paris an artist competent to the execution of great works. Public commissions and private patronage soon laid the foundation of his fortune. He became a Member of the Legion in 1859, and an Officer in 1876, during which year he was also elected a Member of the Institute—of which he has since been President. He has received the Medal of Honor twice—in 1878 and in 1885—and is decorated with numberless foreign orders. In the face of the reaction against classicism he remains a classicist, but his technical knowledge is so profound, his skill so masterly, and his art so powerful in its intellectual vitality that he is able to hold his own against the strongest rush of the naturalistic tide, that would sweep feebler men before it. He is personally an interesting man, with a rigid adherence to his artistic beliefs, an iron resolution and indomitable will. One of the bitterest critical battles of our time has been fought over him, but it has not swerved him one hair's-breadth from the position he has assumed, and has rather added to than impaired his fame.

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No. 213 *Night* 239

BRETON (ÉMILE ADELARD) . . . Paris.

The genius of Jules Breton appears to be a family gift. It not only finds reflection in that artist's daughter, Mme. Demond-Breton, but also in his younger brother and pupil, Émile Adelard. Émile Adelard Breton, born at Courrières in 1830, enjoys an enviable reputation as a man as well as an artist. He was one of the artistic corps who enrolled themselves for battle against the Germans in 1870, and it is told of him that he displayed such conspicuous gallantry that his general embraced him on the battlefield on which his heroism had asserted itself, and in the very face of the enemy. The ancient sturdiness of the rural stock from which the Bretons spring, and which sent to the armies of France some

of their best soldiers, lives in the peaceful breast of the artist and draws him from his easel whenever there is wrong to be redressed or patriotic duty done. Émile Breton's *début* at the Salon occurred in 1861. In 1866, 1867, and 1868 he won medals at home, and in 1873 was honored with one at the Vienna Exposition. This was followed by another at the Philadelphia Exposition of 1876, and in 1878 a medal of the first class fell to him at the Salon, supplemented by the Legion of Honor. He is also a member of the Order of Leopold. The sterling qualities of the man are reflected in his works, which are also pervaded by the poetic sentiment which is a heritage of his family. His style is simple and direct, his subjects are without ostentation or formality, and his future standing among French painters of landscape is assured.

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No. 78 *Evening* 169

BRETON (JULES ADOLPHE) . . . Paris.

The distinguishing characteristics of Jules Breton's genius are its combination of the hand and eye of the artist of the first rank and the spirit of a poet of an equal distinction of merit. Born at Courrières in 1827, he was schooled under Drölling and Dévigne, whose lessons in technique only furnished him with a foundation upon which to create a style of his own. He commenced to claim attention in 1849, received his first medal in 1855, one of the second class in 1857, and after first-class awards in 1859, 1861, and 1867, was granted a Medal of Honor in 1872. He had been accorded the Legion of Honor in 1861, and was made an Officer in 1867. Prosperity had come with fame. He was admitted to be as an original and sympathetic delineator of village and country life of the happier order, what Jean François Millet was to its more *grandiose* and pathetic side. His poetic temperament invested his pictures with a subtle sentimental charm. His was an art in which the lark and the nightingale sang, under vaporous skies, over a rich earth refreshed with

dews. His types of peasant women had the simple nobility of those ancient Gallic maids and matrons whom the Roman conquerors could subdue only with the sword. His men were fit descendants of the dauntless race that followed Henri de la Roche-Jacquelin into battle armed with their pitchforks and scythes. He preached the eternal sermon of labor, but rather hopefully than sadly. His peasants working in the fields, his women at the fountain, and his men at the plough, had about them rustic health and a suggestion of the home where the pot bubbled and the hearth was warm. Recognition from his native land was followed by that of the world. Masterpiece after masterpiece passed into the great collections of Europe and America. The sale of his "Evening in Finisterre" and of his "First Communion" in this city was attended with positive public enthusiasm. His modesty, however, remained as inviolate as his fidelity to his art. The songs his soul sang his brush invested with form and life as tenderly as before. The humble life of the cottage and the field which he delineated became only the dearer to him from the knowledge that he had made it eloquent with an appeal to universal appreciation. The poet and the artist still reign superior in him to the mere man.

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No. 99 *Brittany Washerwomen* 180

BRIDGMAN (FREDERICK A.) . . . Paris.

During the early years of the Civil War in this country, a regular attendant at the night school of the Brooklyn Art Association was a modest lad named Bridgman. He was known to be the son of a Southern family who had long been residents of Brooklyn; to have been born in Tuskegee, Ala., in 1847, and to be employed during the day as an engraver by the American Bank Note Company in New York. In the class he was looked upon as one of the most accurate and painstaking of the students, with so serious a purpose that even when a rare holiday came round he was on hand to devote it to his own improvement rather than

waste it in the useless leisure of an idle day. In 1866 young Bridgman ceased to be a student in Brooklyn, and it presently became known that he had abandoned the steel plate for the canvas, and gone to Paris to study art at the École des Beaux Arts. Gérôme, under whom he worked, became sincerely interested in him, and his encouragement had doubtless much to do with the young man's advancement of himself. His first exhibited pictures were of subjects drawn from his summer sketching tours in Brittany. Next, for a couple of years, he painted from material found in the Pyrenees, where he settled in 1870. From the Spanish border he went further afield, to Algiers, Egypt, and up the Nile. His personal movements can be clearly traced in his works, from his "American Circus in France," which first attracted marked attention to him, while he was yet almost a student in the schools, down to the latest records of the activity of his brush in Algiers. He commenced exhibiting in the National Academy of Design in this city in 1871, in 1874 was made an Associate, and in 1881 became a full Academician. Meanwhile he had won his medals in Paris, and in 1878 had been received into the Legion of Honor. He has latterly devoted himself almost entirely to the class of subjects in which the barbaric picturesqueness of the North African and Egyptian peoples is still rich. Mr. Bridgman has his studio in Paris, but last year visited this country and made exhibitions of his works, which enjoyed deserved success. He has written and illustrated from his own sketches and pictures a book on Algiers and its people, the text of which is in conforming interest to its embellishments.

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No. 95 *A, B, C,* 177

BURGESS (JOHN BAGNOLD), R.A. . . London.

The sailor king, William IV., among the artistic appointments of his brief reign, made that of H. W. Burgess to be his special landscape painter. The son of this artist, christened John Bag-

nold, was born in London in 1830. His father was his first teacher, after which he studied at the Royal Academy and under Mr. Leigh, in Newman Street, of immortal memory. His work in the life class of the Academy won for him the silver medal for the best drawing, and attracted an attention which brought him patronage. Accident and the necessities of his health made him a resident of Spain for some years, and here he found the material by which he won his greatest reputation. He made a close study of Spanish life and character, which he has delineated in many admirable pictures. His scene at a bull-fight, at the Royal Academy in 1865, gave him a fortunate introduction to the collectors of Great Britain, and opened up his future to him. In 1877, his "Licensing Beggars" secured for him an Associateship, and subsequent successes resulted in his admission as a full Academician. Mr. Burgess now has his studio in London, and while he still produces Spanish subjects, he finds in native English *genre* an expansion of his range.

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No. 304 *The Frolic after the Wedding* 290

CABANEL (ALEXANDRE) . . . . Deceased.

Cabanel was in fact, if not by formal appointment, the court painter of the Third Empire. The opportunity which Couture threw away he took advantage of. The list of his portraits of this period charms from their graves the phantoms of a shattered dynasty, blown to the four winds by the blasts of a murderous war. The emperor, dead in exile; the heir to the lost throne butchered by savages on an alien battle-field; the wan and haggard empress, whom the country she once presided over denies even a habitation; the pinchbeck warriors, corrupt courtiers, knaves and parasites of the bubble empire, pass before one in this catalogue like figures in a glass. His portraits of women are the best. Naturally a gentle and sympathetic man, he had the gift of translating female character with all of its natural grace and distinction. Born at Montpellier in 1823, a winner of the *Prix*

de Rome at the age of twenty-two, he was a commander of the Legion of Honor at his death last year. He had won all the medals, he had been honored abroad and at home, and he had, above all, as professor of the École des Beaux Arts, directed many a valuable talent upon its successful career. A pupil of Picot, he painted for many years much in the style of David; but about 1860 he entered upon another period of his art, in which he produced his greatest works. Some of his decorations of public edifices are masterpieces which deserve to be imperishable, and his "Birth of Venus," in the Luxembourg, is a picture without a peer of its order of subject. It is a proof of Cabanel's power as a teacher, and of the love his gentle nature inspired in his scholars, that he for years directed the most popular *atelier* of the École des Beaux Arts. He could teach without compelling his students to imitate him, which was the secret of his success. Bastien-Lepage was one of his *élèves*, and so was Benjamin-Constant. Such contrasts of styles occur continually among his pupils, of whom it is related that at a recent Salon no less than one hundred and twelve were represented among the exhibitors.

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No. 186 *Rebecca* 224

CALIGA (I. H.) . . . . . Boston.

The International Exhibition at Munich, in 1883, was noteworthy for the introduction to the public of a number of young artists who owed their development to the art schools of the Bavarian capital. Among these newcomers, one of the most striking was a young American who exhibited under the name of I. H. Caliga. Born of German parentage at Auburn, Ind., in 1857, the painter had, in 1878, entered the school of Professor Lindenschmidt, where he had speedily proved himself one of the aptest pupils, and a decidedly original and thoughtful mind as well. The promises which his talent held forth were realized in 1883, and since that time he has continued to confirm with

each production the impression of that by which he made his *début.* The name Caliga, which he adopted, is a Latinization of his family name of Stiefel, and by it he has since acquired a reputation that has made this brush-name a veritable trade-mark. His pictures are essentially representative of the modern and realistic tendency of Munich art, which, while it still continues to produce subjects with an individual interest and meaning, seeks in their realization to present them in a natural aspect. Thus there is grafted upon actualities, the figures and facts of life, a poetic and creative sentiment presented by executive methods in sympathy with the spirit of the work. Mr. Caliga returned to America some years since, and is now a regular and favorite contributor to our exhibitions.

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No. 1 *Violet* 129

CAZIN (JEAN CHARLES) . . . . . Paris.

Jean Charles Cazin, born at Samer, Pas-de-Calais, was one of the pupils of that remarkable master, Lecoq de Boisbaudran, whose name has been assured of immortality, not through his own pictures, but through the genius of the scholars to whom he gave their development. De Boisbaudran was one of those rarely gifted men whose intelligence and sympathy penetrated the souls of his followers, analyzing their sentiments and natural inclinations in art and propagating them as the gardener does a flower, with tender and loving skill. From the studio of this master of masters the young Cazin won his first honors in 1876 with his "Dock-Yard," following it in 1877 with "The Flight into Egypt," which confirmed his title to respectful recognition. He was in those days a painter of history, sacred and profane, and of *genre*, and as such he won his first-class medal in 1880, and in 1882 his ribbon of the Legion of Honor. It is a peculiarity of the Boisbaudran school that it has graduated some of the greatest realists in contemporary art, among whom may be mentioned Legros, now at the head of his rank in London; Gabriel Ferrier, a sterling talent full of soul and fire, and L'Her-

mitte, a painter of the people and the fields of his birth and boyhood, in whom the future may find a worthy successor of Millet. To their ranks Cazin has become joined, and his influence on current art is perhaps more potent than that of any of his colleagues of the Boisbaudran *atelier*. Into the landscape art of France, fallen into a stagnated imitative mannerism based on the master-manners of Corot, Rousseau, Dupré, and Diaz, he has blown a breath of new and healthy life. Like his great predecessors, he is a naturalist, and like them he sees nature with the eye of a poet, made keen and lucid by the stimulus of inspiration, and harmonic with the echoing chords of a sympathetic soul.

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CHARLEMONT (ÉDUARD) . . . . . Paris.

In 1870 Hans Mackart, who in the open generosity of an expansive nature was always quick to distinguish merit and ready to encourage it, discovered in the class of Professor Engerth, at the Vienna Academy, a young student of two and twenty whose work spoke well for him. He found him to be the son of a Moravian drawing master, born at Znain and brought up by his father as a painter of portraits and miniatures. Mackart took young Charlemont into his studio, and after advancing him to the extent of his ability, provided him with the means of vis-

iting Italy. The first fruits of his schooling and experiences appeared in "The Antiquary," exhibited in 1872, and a succession of picturesque *genres*, generally of the sixteenth and seventeenth centuries, followed and won popularity. Charlemont also secured consideration as a portrait painter, particularly of children. His first pictures were of a style decidedly reminiscental of Mackart, but with wider experience in Venice, Germany, and France, these traces of his master passed away. He is now settled in Paris, almost entirely given up to the painting of cabinet pieces in costume *genre*. Charlemont's younger brother is the well-known landscape and animal painter and etcher, Hugo Charlemont.

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No. 105 *In the Studio* 184

CHASE (WILLIAM MERRITT), N.A. . New York.

Mr. Chase has been accurately described by one of his brother artists as the most complete and distinctive artistic nature of the painters of our time and country. He is artistic in everything; his tastes are repeated in his surroundings; he lives and banquets on all that arouses the interest of his eye and stimulates his hand to work, and in his enthusiasm falters at no experiment and rests satisfied with no special medium. Probably no artist of our time has made as wide and complete a series of experiments as he. Certainly none has conquered every method with as much success, or covered such a range of subjects with equal brilliancy. Sea and land, human and animal life, and the inanimate objects which constitute the still-life painter's models, have furnished him in turn with material, and so strong is his instinct, so sharp his eye and skilful his hand, that he has been able to give to each *motif* some of itself, translated through himself in a style that is unmistakable. Born in Franklin County, Ind., in 1849, Mr. Chase's earlier artistic years were hampered and laborious. He had some lessons from the Western portrait painter Hayes, and coming to New York, studied for a couple of years at the National Academy schools and under J.

O. Eaton. In 1871 he settled in St. Louis, where he made a local reputation as a painter of still life and portraits, thanks to which he was able to secure sufficient commissions to enable him to visit Europe in 1872. He became a pupil of Piloty, in whose studio, so impregnated with the traditions of German classicism, his independent spirit almost created a rebellion. But Piloty was a great teacher, if not a great master. His art was honest and his methods sound, and his heart and brain were equally capacious. The radical young American grounded his own art in that of his professor, and then went forth into the art of the whole world to take his post-graduate course. While six years of study give Munich a claim upon Mr. Chase as one of her school, he is really of an eclectic production, and Mr. Kenyon Cox writes truly of him in *Harper's Magazine* that his art is more Parisian than Bavarian. The masters of the Netherlands and of Spain, dead long since, have taught him priceless lessons out of their immortal works, for they have turned him over to nature, which to such a spirit as his means the source of all art. Returning to New York in 1878, Mr. Chase has been since a resident of this country, though he has made various visits abroad, and his bold and determined nature has given him an important influence for good upon the current generation in American art. He is a member of the National Academy, of the Society of American Artists, and of a number of other artistic associations, in all of which he exercises the weight of a strong mind to which all life is art and life without art not worth the living.

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CLAIRIN (GEORGES JULES VICTOR) . . Paris.

When Henri Regnault visited Spain and Africa in quest of subjects, he had with him a friend who was more of a brother to him than many brothers are to each other. When Regnault

was shot dead at the sortie at Buzenville, and his body lay for nearly a week among the unknown dead of that bloody field, this friend it was who sought it out and reclaimed it from a nameless grave. Clairin, like his old comrade, was born in Paris; the two were of about the same age, and that Regnault had an influence on the art of the friend who has survived him is plain, but the influence was rather upon his taste than his style. Clairin is always himself. No man paints like him, and he has in the free swing of his brush, and his audacity of color, that which belongs to himself alone. It may be questioned, however, if he would have been as great a painter, had it not been for his Spanish and African journeys, with a genius as bold and a mind as strong as his friend's to impress itself upon his own. After having continued for some years to develop the material he and Regnault had together discovered, Clairin, in the Salon of 1877, gave Paris one of those new sensations she loves, in his famous portrait of Sarah Bernhardt. Since then, though never quite forsaking his oriental subjects, he has largely given himself up to female portraiture, and to those characteristic studies of the elegant Parisienne as she lives, of which his "Frou-Frou" is a typical example. These latter he paints with a brush as graceful and spirited as themselves, and the same qualities are discernible in his portraits, of which it has been said that he could make the most stupid woman in the world look, by his touch, as if she had wit and brains. Clairin was born on September 11, 1843, and was originally a student of the École des Beaux Arts, and a pupil of Picot and of Pils, who, without being great painters themselves, have been masters of some of the most gifted artists of the present school in France.

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No. 96 *The Puppet Show* 178

CLAYS (PAUL JEAN) . . . . . Brussels.

In the studio of Gudin, Paul Jean Clays, born at Bruges in 1819, learned his art and learned it well. He inclined to a

more placid and pleasant mood of marine art than his master, and viewed his subjects in a more cheerful spirit. Like the old Dutch masters, he preferred the waters of the coast to the angrier currents of the deeper sea, and times of calm, of luminous dawns and sunsets of vaporous gold, to the more energetic and dramatic phases of nature. In 1851 he returned from Paris to his native country, making his establishment in Brussels, within ready reach of his favorite *motifs*. He received a medal for his first picture at Brussels, the year of his arrival, and a similar recognition at the Salon of 1867. In 1875 he became a member of the Legion of Honor, and an officer of the order in 1881. He had been made a cavalier of his native Order of Leopold, and been medalled and diplomaed throughout Europe before he had turned his fiftieth year, and the popularity of his pictures had enriched him. While confining his subjects in the main to the Flemish and Dutch coasts, he has on occasions ventured farther afield, and scenes in the lower Thames, at points along the English coast line guarded by the ancient Cinque Ports, on the French coast, and even in the North Sea, attest to his just observation and to his appreciation of local color, and the characteristic details of localities which give them individuality.

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No. 76 *On the Scheldt* 168

CONSTANT (JEAN JOSEPH BENJAMIN) . Paris.

A picture which caused more than usual comment at the Salon of 1870, was the work of a young artist who had made his first exhibit there only a year or two before. It was entitled "Too Late." On a miserable pallet in a wretched garret a poet lay dead amid the ripped-up productions of his wasted life. Over the house-tops the luxury, wealth, and glory of Paris sent their incense to the skies from ten thousand palaces, and tardy Fame climbed the garret stairs to carry her dead votary off to share them, only to find that her visit had been too long postponed.

The gay city, which never fails to appreciate an allegory, even if it be at her own expense, took this one up and made the name of Benjamin-Constant famous. He was a Parisian of good family, born in 1845. He was a soldier in the war of defence against the German invader. A pupil of Cabanel, he had rejected Cabanel's manner totally, and in spite of the impression made by his "Too Late," had not yet settled on his true avocation in art. It came to him by accident. Having drifted into Spain after the war, he commenced to experience the seductions of its semi-tropical life and nature, and when he went to North Africa with an embassy to the Sultan of Morocco, the key to his art was found. He became an Orientalist and the leader among them. His travels enriched him in themes for his brush, which won him wealth and the honors that are quite as dear to the artist. So wide a success did his oriental subjects meet that he fell under the reproach of being able to do nothing else. As a practical refutation of this charge he produced a series of historical compositions and characterizations quite equal in technique and power to his previous pictures. For some years he occupied a curiously prominent position in Parisian art by the struggle which occurred over his claims to the medal of honor, which was the sole distinction in the gift of artistic France which he lacked. In 1888 he visited America, and executed some commissions for portraits and decorative works, a visit which he repeated the following year, with the result of leaving some important pictures in our collections. As a writer on his art he has contributed to the press some papers which will be found of permanent value. They are sound in judgment, just in their estimates, and replete with ideas of practical utility and fertile suggestiveness.

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No. 25 *Herodias* 141

COROT (JEAN BAPTISTE CAMILLE) . Deceased.

When, in 1875, Corot laid to rest his head, silvered with seventy-nine years of honors, he did so with the consciousness that he

left behind him a life without reproach and ripe with usefulness. The pupil whom Michallon and Bertin had taught to paint the leaves on trees and the blades of the sod, had ended by teaching the world that leaves can be seen without being painted one by one, and that one can feel the greensward under one's feet without counting every spike of grass. The Parisian shop-boy had become to art what Theocritus was to poetry. He had given to landscape painting the essence of that poetry that is present in the simplest as well as the sublimest phases of nature, and transferred to his canvases the silvery charm of the heavens under which nature smiles her welcome to the poet's soul. It was after his visit to Italy, in 1826, that Corot commenced to develop that refined suggestiveness whose ultimate perfection under his hands crowned the deathless triumph of his art. At first his works exhibited breadth, strength, and a striving after color. Gradually he simplified his manner, created a system of subdued harmonies, and achieved his triumphs over the problems of light and air. It was when he became the painter of the evening and of the dawn that he scaled the pinnacle of artistic success. Yet his art was so novel, so subtle, and so independent of accepted traditions and familiar styles, that it was long in forcing its way into public approval. Supported by an inherited fortune, the artist remained true to his ideals, and when victory finally came to him it found him rich in the accumulated masterpieces of a long lifetime. Success was meted out to him with no niggardly hand, once it did arrive. At its prime Corot is believed to have earned $50,000 a year by the sale of his pictures. He lived the same simple life of an old bachelor, unchanged by dignities and prosperity. In 1833 he had received a second-class medal, and two of the first class fell to him in 1848 and 1855. In 1846 he received the Legion of Honor, and in 1867 was made an Officer, but he was always the same "Papa Corot." He was the sincere friend of his struggling contemporaries when they most needed friendship, aud his death was mourned by the artists of France as a personal misfortune as well as a national loss.

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COURBET (GUSTAVE) . . . . . Deceased.

It required the fall of the Vendôme Column to break the turbulent and stubborn spirit of the master of Ornans. His responsibility for this crime has been disputed. It is even stated that he endeavored to secure the preservation of the column. Nevertheless, his complicity in the movements of the Commune and his official position in connection with it prevailed against him, and he paid for the shattered monument not only the cost of its restoration but the fatal price of shame, exile, and dishonor. The influence of Courbet on French art was overestimated at one time. He was a man of great gifts, but too narrow in mind and coarse in mental fibre to make a leader. He could bully men but not persuade them, and it was part of his dogmatic nature to demand absolute devotion and belief or reject all compromise upon it. He himself did not perceive the weakness of his own character, and his failure to force an artistic issue upon France rendered him furious and resentful. He went so far at one time as to almost abjure his native country in favor of Germany, and made it his boast to welcome foreign honors and reject those of his own nation. All of this reacted against him, and raised a storm of unmerited reprobation that recoiled upon his

works. He died in exile in Switzerland, in 1878, a man of sixty years, broken in fortune, regretted by few and mourned by fewer still. Since his death his great artistic gifts have slowly won their true appreciation, and the tumultuous spirit of the man fading from memory, leaves the fame of the artist shining as it deserves. Born at Ornans, Courbet was originally destined for the law and sent to Paris in 1839 to attend the schools. He neglected his legal studies to lounge among the studios, and did some desultory painting under David d'Angers. He may be considered as self-created in art, however, and his very first exhibited picture, in 1844, had in it a marked originality and a bold and personal style.

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No. 114 *A Norther* 188

COUTURE (THOMAS) . . . . . Deceased.

At the age of thirty-two years, almost unknown outside of artistic circles and not any too widely known within them, Thomas Couture made himself immortal by a single work. The "Romans of the Decadence" took the art world by storm. It combined in itself the essence of what was best in modern art. It had the composition of the classicists, the idealism of the romanticists, the nature of the realists, and the masterly handling of the school that held technique to be the first necessity in art. Couture, born at Senlis in 1815, had studied art under Gros and Delaroche. In 1840 he showed his first picture at the Salon. In 1879, just after his death, his last was exhibited. In these thirty-eight years his vast energy had overcrowded itself in works which followed each other rapidly and yet failed to keep pace with the sweep of his fecund imagination. He once complained that he needed the arms of four men to accomplish what he dreamed. He was by turns idealist and satirist, a painter of facts, of creations, and of reflections upon human folly worthy of the invention of Balzac. Such a man naturally could not go through life without contests, and in spite of success,

fame, wealth, and the devotion of scholars from whose ranks came some of the great painters of our time, Couture ended his life a disappointed man. He quarrelled with his contemporaries on points in and beliefs of art. He quarrelled with the Empire, which was only too anxious to conciliate him with patronage, on a trivial detail of one of the great works Napoleon III. had commissioned of him. As a result of the one he withdrew from social companionship. As a result of the other, he ceased to contribute his works to the Salon Exhibitions. The Legion of Honor, which came to him in 1848, was the last token of official esteem which he received. He had lived in retirement at Villiers le Bel for some years before his death, admitting none but a few chosen friends or exceptionally favored patrons to his presence; and so little was known by the public of his productions of this period that the exhibition of his works, made after his death, caused nearly as great a sensation as had the "Decadence" almost half a century before. Besides his pictures, Couture left behind him a book, which was published in 1867, under the title "Entretiens d'Atelier," or "Studio Conversations," which no student or lover of art can read without interest and profit. From the number and the ability of the American students who received their artistic training in his school, Couture may be said to have had a more important influence on our art than any French painter of his time.

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No. 111 *Liberty in Chains* 187

COXE (REGINALD CLEVELAND) . . New York.

The direction taken by Mr. Coxe's art is an eloquent testimony to the influence great art exercises and the extent to which it perpetuates itself. Born in Baltimore in 1855, Mr. Coxe came to New York and began his art career by the study of the figure at the National Academy of Design in 1877. In 1879 he went to Paris, where he entered the studio of Léon Bonnat. His sole purpose at this time was to perfect himself as a figure painter,

and his ambitions were all in the direction of figure composition of the romantic and poetic order. During the progress of his studies he became impressed by the marine pictures of Courbet. The fascination of these Homeric exploits of realism grew upon the young American until he surrendered himself to it and became a painter of the sea. He spent a year in England, at Land's End, painting and studying. In 1883 he returned to the United States and established his studio in New York. He has a studio also at Gloucester, on the New England coast, and has extended his studies latterly to the shore as well as the sea. He is also favorably known as an etcher, his sensitive feeling for the subtle and mysterious effects of atmosphere and for the movement of the sea, finding almost as spirited and penetrating expression on the copper plate as on the canvas.

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No. 67 *The Sailing of the Fishing Fleet* . . 163

DAGNAN-BOUVERET (PASCAL ADOLPHE JEAN)

Paris.

In 1879, at the Salon, Paris enjoyed the double pleasure of mirth and applause at a picture depicting a marriage party of the bourgeois type posing in a photographer's gallery to be photographed in commemoration of the momentous ceremony just performed. The picture not only displayed infinite quiet humor and great shrewdness in grasping character, but was soundly and brilliantly painted. The artist was a pupil of Gérôme, who had made his *début* in the Salon in 1877, and who, in 1878, had received a medal for his "Burial of Manon Lescaut," which was afterward seen in America as part of the collection of the Hon., now Vice-President, Levi P. Morton, of New York. In 1880 M. Dagnan-Bouveret received a first-class medal; in 1885, the Legion of Honor, and in 1889, the medals of honor at the Salon and the Universal Exposition. More his own country could not do for him, except to support him with her patronage, and this she has honestly done. Commencing on the foundation of

neo-classical art which characterizes the Gérôme school, M. Dagnan has created a school of his own, in which he has many followers. Tenacious, patient, persevering, working with the extremest care, leaving nothing to accident, but carrying out each effect as he marked it out to be completed when he began, he is at once one of the most conscientious and one of the most sincere French artists of the present day. Each picture that he produces is a work of importance, since in each he puts all his heart and soul, working with a nervous intensity of purpose that leaves nothing undone, and that extracts from the subject all that art can extract from it. He is absolutely free from any of the mannerisms or conventionalities of academic training, and equally free from any personal affectations of technique. Bastien-Lepage, himself an artist of a very similar type, held him in the highest esteem, and since the death of his friend, M. Dagnan comes closer to taking his place than any other artist of the day. M. Dagnan takes his surname, Bouveret, from his mother, in order to distinguish himself from another artist of the name now deceased. He is a native of Paris, where practically his entire life has been spent in the studies and the labors of which his works are the rich if not numerous fruit.

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DANNAT (WILLIAM T.) . . . . . Paris.

Four distinct artistic schools have aided in shaping the vigorous and original talent of William T. Dannat. He has studied at various times in Germany, Italy, Spain, and Paris, and has had for masters the professors of the Munich schools and Munkacsy. It would be impossible to trace any of these in his own style, or in his choice of material. Born in New York in 1853, Dannat commenced study abroad at an early age as a student at the Munich Academy. The ample means of his family provided him with every educational advantage, and the natural energy

and vigor of his nature prompted him to the full use of his resources. With the exception of a single winter in New York, his time has been spent abroad, and of late years in Paris, where his studio is located and where he holds a professorship in the Art School. Since 1883, his works have secured him a variety of recognition in the Salon and other exhibitions, and in this country he is worthily represented by his striking and powerful Spanish character picture called "A Quartette," which is the property of the Metropolitan Museum of Art, through gift from the artist's mother, and by some of his most brilliant smaller canvases in private collections. His pictures are marked by firm and accurate outline, great solidity of execution, boldness and breadth of treatment, and an admirable richness and harmoniousness of color, and he displays, frequently, a daring audacity in original effects of light, whose greatest difficulties afford him opportunity for the exercise of his greatest technical skill.

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DAUBIGNY (CHARLES FRANÇOIS) . . Deceased.

Art was an inheritance to Daubigny. Born in Paris in 1817, he came of a family of painters, and all his surroundings were artistic. His father, his uncle, and his aunt were laborers at the easel, and the boy absorbed his first lessons with his childish breath. He became a pupil of his father, and after a visit to Italy and some time spent in the studio of Delaroche, he turned to that universal fount of inspiration, Nature, and found in her the secret of his future greatness. His earlier figure pictures and portraits, which are excessively rare, show him, like Corot, to have been a painter of sound and well-trained ability in this branch ; but it was to landscape that inclination and sympathy directed him early and there held him fast. His means were narrow, and he subsisted by designing, by copying pictures and drawing on wood for the engravers, devoting all his leisure to

painting. He came out at the Salon of 1838, and after a struggle of ten years, found prosperity and fame. In 1848 he won a second-class medal; in 1853 one of the first class. The seal was set upon his reputation when the emperor, in 1852, purchased his picture of "The Harvest" for the Tuileries, following it, in 1853, with the purchase of another for St. Cloud. In 1859 he was invested with the Legion of Honor, and in 1875 was made an Officer of the Order. He died in 1878, after having shared with the master painters of Barbizon the glory of regenerating his national art, and left a legacy of masterpieces to the world. Daubigny was essentially a painter. Light, air, and color were the keynote of his art. He went to nature as a perpetual devotee, and his most successful works were those which he painted from his studio boat, floating on the placid waters of the Seine and the Oise. In the special class of subjects to which he inclined he was without a rival, and he has found no successor, and his influence on the art of the century, like that of his great colleagues, cannot be overestimated. He was an etcher of much spirit and skill, and aided largely in the revival of that art. Daubigny became in a manner a sacrifice to his art. His death was undoubtedly hastened by rheumatic affections, contracted from labor in his floating studio in all weathers and seasons, and his end was attended by cruel physical sufferings. Of all the painters in the immortal group to which he belonged he was perhaps the nearest to Corot, not only in artistic sympathy, but in an almost brotherly tenderness of personal affection.

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DAVIS (CHARLES H.) . . . . . Paris.

It is now nearly a decade since the pictures of an American, a painter of landscape named Davis, commenced to attract the attention of the critics at the annual Salons of Paris. The painter was a native of Amesbury, Mass., where he was born in 1855. He had begun to study art under Otto Grundman at the Boston Museum of Art, and had exhibited with the Boston Art Club as early as 1878. Going to Paris, he had become a pupil of Boulanger and Lefebvre, and then, like so many other painters who have commenced with the study of the figure and finally gone over to nature pure and simple, he had followed his inclination and his ideals into the free fields, made strong by the technique and the experience of his admirable schools. His rendition of landscape stamped him from the first as one who had chosen his vocation wisely. He possessed in his style and execution a remarkably subtle refinement and a remarkably pure sentiment of poetry, yet managed, as well, to adhere to actualities. He painted what he saw, but he saw it with an eye peculiarly receptive of the faintest harmonies and the most tender beauties of the scene. As just and competent a critic as Mr. Theodore Child pronounced his exhibits at the last Exposition in Paris as being "the finest and most personal" in the department of American art, and asserted that his exhibit gave him rank amongst the great landscapists of the day "as an artist singularly sensitive to the soul charm as well as to the color charm of nature." In his native country, his charming and masterful works secured him an immediate acceptance among amateurs and collectors, and at the Exposition in Chicago of 1890, his Salon picture of that year received the Potter-Palmer prize of

$500 for the best landscape. At a previous special exhibition in New York a group of his works had aroused an unanimous enthusiasm by their beauty and by the variety of power and delicacy of execution they revealed. One of his pictures, entitled "Late Afternoon," was awarded the cash prize of $2,000 at the Third Prize Fund Exhibition at the American Art Galleries in 1887, and was allotted to the Union League Club, in whose collection it may now be seen.

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DECAMPS (ALEXANDRE GABRIEL) . Deceased.

It is a matter of record that the picture by which Decamps, the great orientalist of his day, made his *début* in the Salon of 1827 was a figure of a Turk, evolved from his inner consciousness. The artist had not yet visited the East, and his picture was simply an expression of the tendency of his thought and feeling. Decamps was a Parisian, born in 1803. He was sent as a boy into the country by his father, and allowed to run wild until it was time to send him to school, when he was brought back to Paris. He had developed what he himself called "the taste for daubing," and was left to work out his own method of art without parental encouragement. Stumbling blindly toward the light, learning from the pictures he saw in shop windows and galleries what pictures were, he finally, at the age of twenty-four, produced the Turk which attracted attention to him in the Salon. The subject and the method of the picture proved attractive to the public, and the young painter was encouraged to proceed. He had an ambition to paint history, and strove for the *Prix de Rome* in vain. It was his lifelong regret that he could not become a great historical painter, and he often bitterly complained of that neglected childhood, in which he had learned such lessons of freedom and contempt for restraint that he could never afterward

school himself to the arduous study necessary for success in the lofty walk of art to which he aspired. The world was the gainer by what he considered his loss. A brilliant intelligence, a fecund invention, and a facile hand enabled Decamps to earn his living as a caricaturist while he was struggling for recognition as a painter. Some of his lithograph cartoons display a mordant and deadly satire equal to the written diatribes of Juvenal. Decamps' restless spirit sent him on many wanderings, and from a visit to Asia Minor he brought back the inspiration and material for the oriental subjects, bathed in sunlight and glowing with slumberous color, which gave him a distinctive place among the masters of the day. In his greatest success his life was not happy. He had his studio and hunting lodge in Fontainebleau, and he divided his life between painting and hunting to dissipate his broodings on his disappointment in life. He had few friends, though with Millet and other artists of his circle he was on amicable terms. Medals and honors only deepened his disgust at his inability to create monumental masterpieces. Only his great mind preserved him from total misanthropy. One day in 1860 he rode into the forest with his favorite hounds to hunt. The baying of the dogs attracted the attention of a forester, and he found one of the greatest artists of the world thrown from his horse and helpless from an injury which proved mortal.

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DEFREGGER (FRANZ VON) . . . . Munich.

Born on a farm at Stronach, in the Tyrol, Franz Defregger grew up as a rustic drudge, tending the cattle and sheep in summer time and getting a small share of schooling during the winter. From boyhood he exhibited an artistic inclination, using the pencil wherever he could find a surface to draw upon, modelling figures out of dough and the clay of the pasture-fields, and filling his school-books with sketches. He even gained some skill

as a wood-carver by self-instruction and practice. In 1857, when he was twenty-two years of age, the death of his father made him master of the farm, and the first use he made of his inheritance was to sell it and go to Innsbruck to study the art of sculpture under Professor Stoltz. His master advised him to undertake the study of painting instead, and he took his first lessons at Munich under Professor Anschütz. Ill-health sent him to Paris for a time, whence he returned to his native village, continuing his studies from nature till, in 1867, he entered the Piloty school at Munich. His first pictures to attract attention were of Tyrolean subjects, some of historical and others of domestic character, and he produced a number of small *genre* pieces, distinguished by a jovial humor, strong individualization, rich coloring, and brilliant execution. His reputation progressed from city to city, and from exhibition to exhibition throughout Europe. He received medals at Paris, and honorary memberships of the academies of Munich, Vienna, Berlin; the great gold medal of Munich, the first prize of Berlin, and finally, in 1883, his patent of nobility. The public museums and private galleries of Europe are rich in his pictures, the most important of which have become universally known through reproduction by photography and other processes. No German artist enjoys a more extended popularity, and with the exception of Knaus, none has conquered so cosmopolitan a favor, or secured so general a distribution for his works.

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No. 88 *The First Love Letter* 174

DELACROIX (FERDINAND VICTOR EUGÈNE).

Deceased.

It was the same movement that gave Byron to English poetry that bestowed Eugène Delacroix on French art. The exaggeration of a period of superficial elegance and false classicism produced a revulsion to the other extreme of romantic realism. What the massive genius of Géricault began the more brilliant genius of Delacroix completed. The pupil of Guérin, who made

his *début* in 1822 at the age of twenty-three, with his "Dante and Virgil," lived to see in 1863 a revolutionized art and literature in France, and to know that he had been in the van of the battle that produced it. Yet Delacroix began as a classicist, and the evidences of this influence struggle in his "Dante and Virgil" for the mastery of his natural tendency to the romantic and tragic side of nature. He abandoned the prevailing cult early, and his travels in Spain and Africa in 1831 gave him the fire and color which were to render his art supreme. He formed his artistic system upon the Byronic plan, though with a finer feeling than Byron and with less morbidness of sentiment. With him color and action went together. Form was merely accessory. The spirit of the subject, savage or serene, had its reflection and its support in the savage force or the serene harmony of his color and his technique. Wherever he was at his best he was most marked in this symmetrical relation and balance of heart and hand; and wherever he was happiest it was in subjects in which his vigorous and combative nature could find freest and fullest expression. He died loaded with honors, but his fullest fame has accrued to him since his strong hand dropped the pencil for the last time. The world has crowned his work with posthumous laurels. The great galleries and the choice collections of Europe and America have made prizes of the productions on which he has stamped his title to immortality, and even the least sympathetic criticism concedes him a unique place as an intrepid leader and a creator of marvellous fecundity and power, to whom the world's art owes a debt of gratitude it can never overpay.

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DEMONT-BRETON (VIRGINIE ÉLODIE) . Paris.

The history of the artistic family at whose head Jules Breton presides will one day form the subject of a volume. An im-

portant chapter of this work will be provided by Mme. Demont Breton. Mme. Demont-Breton is the daughter of the painter of "The First Communion." She was born at Courrières, and early became a pupil of her father, under whose care her extraordinary talent was placed upon a sound foundation. Both in landscape, in which she had the aid of her uncle, Emile Breton, and in *genre*, under her father, she developed rapidly under instruction. A pupil of her uncle's was Adrien Louis Demont, a native of Douai, and now a well-known landscape painter. The meeting of the young students led to a not uncommon result. They became man and wife, but in order to avoid a confusion of names, the wife retained that of her family after her husband's. Demont had gained his first Salon medal in 1879 for a landscape. His wife won hers in 1881 for a superb canvas, a "Woman Bathing Her Children." The vigor of drawing, the harmony of color, and the clearness of characterization which she had gained from her father's tutorship stood her in good stead. Her *début* was a success, and in 1883 she gained her medal of the second class with a picture which the Government purchased for the Luxembourg Gallery. While she has gained her artistic ends in landscape and in portraiture, it is in *genre* subjects in which children are introduced or play the chief parts that she is most happy. Her sentiment is always genuine, her subjects are well chosen, out of honest human interest in honest human nature; and while her execution has a perfectly masculine spirit and strength, her feminine instinct and delicacy of perception endow her idylls of the country and the home with a special charm.

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No. 97 *The Twins* 178

DIAZ DE LA PEÑA (NARCISSE VIRGILE) . Dec'd.

A romantically picturesque figure in art is that of Diaz. Born in 1808, at Bordeaux, of Spanish parentage, he combined the romantic blood of his paternal race with the more mercurial

spirit of that to which he belonged by birth. Cast early on the world, crippled by the loss of a leg through accident and neglect at the age of fifteen, he was an errand boy and drudge in a porcelain factory, where he got his first artistic education by copying the decorations on the pottery. It was at this period that he made the acquaintance of Dupré, who was also employed as a porcelain painter, and from this shop, after a quarrel with his master, he drifted to Paris, to starve and fight his way to fame and fortune. It was a bitter battle. He commenced as a *genre* painter, selling for a few francs pictures which he lived to see held more precious than gold. In 1831 he appeared at the Salon with some of his first landscapes, and thenceforth, although he never altogether abandoned the painting of the figure, it was as a painter of nature that he held his highest rate. A devoted admirer of and believer in Delacroix, Diaz, like his brother master, was a colorist of the most brilliant splendor. His feeling of color is, however, in strong contrast to the fierce and energetic Delacroix. With Diaz color was all mellowness and harmony of sumptuous repose, and no painter has succeeded in rivalling his mastery of that glorious glow of sunlight which warms his canvases as with hidden fires. He was one of the first artists to invade the Forest of Fontainebleau in search of subjects, and at Barbizon as at Paris he lived on terms of the closest amity with Millet and Rousseau. From the commencement of his success prosperity showered on him, and he acquired enormous gains by his art, which he dispensed with a hand which was never closed to need or distress. The vitality of a joyous nature, which had supported him through the afflictions of a laborious youth and the privations of an early manhood of neglect, never failed him, and one sees reflected in his works the spirit which animated the worker. To a third-class medal in 1844 followed others of the second and first class in 1846 and 1848, and in 1851 Diaz was received into the Legion of Honor. He died in 1876, at a villa at Etretat, which he had purchased that he might bask in the sunlight he loved so well, and continued to paint almost until the last. The greatest affliction of his life to him occurred on the day when, wasted by disease and enfeebled

by decay, his hand could no longer hold the brush which had won him a double crown of laurels and of gold.

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DOMINGO (JOSÉ).

Among the compatriots in whom Fortuny discovered a genius, which it was his always generous practice to encourage, was a young Valencian named José Domingo. Thanks to the advice and influence of his friend, Domingo was emboldened to undertake the struggle for recognition as an artist which has placed him in the van of his native school, and made him one of the immortal figures in the great modern revival of Spanish art. He grounded himself by a term of study at the Madrid Art School, after which he passed some years in Paris, chiefly as a pupil of Meissonier. From the first, his brilliant and delicately handled *genre* pictures attracted attention. He possessed a keen eye for character, bright and pleasing color, and a very accurate and graceful draughtsmanship, and his earlier works bore a stronger and closer resemblance to his master's than perhaps did those of

any others of Meissonier's pupils. His southern spirit asserted itself in a more sparkling style, however, and with very little independent experience his originality made itself apparent. With the energetic advocacy of Fortuny he was not long in securing patronage, and his pictures soon commanded high prices. As early as 1878 he received 80,000 francs for a single work, "The Halt," a cabinet piece less than a foot square, which was purchased by the Viscount d'Opia. His popularity began early in England and America, where he is now represented in all the great collections, and next to the influence of his great leader, he doubtless owes the permanent establishment of his prosperity and fame largely to the endorsement of collectors of the Anglo-Saxon race.

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DUPRÉ (JULES) . . . . . Deceased.

When Jules Dupré passed away in the early winter of 1889, the last of a generation of artistic Titans was laid to rest after labors whose results will be imperishable in the art of the world. Born at Nantes in 1812, Dupré was one of the mighty little legion that redeemed French art from the lifelessness of classicism and made it human and supreme. He was born to a heritage of poverty, and learned his first lessons in the humble porcelain factory of his father; but nature provided him with a school to whose lessons his genius was actively alive. The influence of his early studies prolonged itself into his remotest age. He was always the student of nature, who carried his book and his palette into the fields and forests, and who taught himself to walk with art and literature side by side. In 1831 Dupré contrived to find his way before the public as a painter. On capital earned by painting china and clock-faces, he found his way to Paris, where the great dead spoke to him at the Louvre out of the canvases of Hobbema, of Ruysdael, and Constable. In the Salon of 1831 he showed five landscapes, so

full of nature, so strong in style and direct in expression, that they commanded immediate attention. Fortune was more kind to him than she commonly is to genius. The Duke of Orleans, the greatest art connoisseur of the day, found him out, and so he was successfully launched. Patronage grew. He was not only able to aid himself, but he was happy in the ability to reach out his hand to his brother geniuses. Rousseau owed him much. Millet was sustained by his zealous friendship. It was as if the noble heart of the nature he loved had entered into the man. Throughout his long life, the same great and unselfish spirit added to his honors. In 1833 he received his first Salon medal. In 1849 he was received into the Legion of Honor, and in 1870 elected an Officer. At the International Exposition of 1867 he achieved a triumph with twelve masterpieces. One by one he saw his comrades of the days of struggle drop away from him. At last, in his cottage at Isle-Adam, he remained alone in a vigorous and healthy age, with his books, his pictures, and the memories which he unbosomed to the frequent guest of the newer generation in art, who always found a welcome at his board.

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DUPRE (JULIÉN) . . . . . Paris.

Originally a student of the figure under Pils and Lehman, Julien Dupré was doubtless directed in the path he has chosen

by his association with Laugée. Already, in 1876, he was a painter of rustic scenes, in which landscape and figures preserved an admirable balance, as his "Harvest" showed. In 1880 his two pictures at the Salon won him a medal of the third class, to which others have since been added. He painted at this period in a mellow and warm tone, with a heavy impasto and powerful drawing. By degrees he abandoned this manner for the higher key and brighter atmospheric effect inseparable from painting much in the open air, while his drawing has also become more delicate and refined. His pictures in which the human figure and cattle are combined in the composition, show him to be a master of form, while in landscape he paints with commensurate skill. Among the younger painters of France no talent better equipped or more symmetrical has developed itself. Dupré is a native of Paris, where he was born in 1851, and is a nephew of the great landscape painter, Jules Dupré.

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EDELFELDT (ALBERT) . . . . . Paris.

One of the most capable and successful of the many men of ability who constitute the foreign painters' colony in Paris is Albert Edelfeldt. He is a native of Finland, and was born at Helsingfors. His talent evinced itself in a degree that conquered the drawbacks attending upon an art education in the north of Europe, and after such rudimentary training as he could acquire in his native city, he began painting in a modest way on his own account. His evident talent and sincerity won for him an encouragement, thanks to which he was enabled to journey to Paris, where he entered himself as a student at the École des Beaux Arts. He perfected and polished his technique as a student in the studio of J. L. Gérôme, but has never been influenced by his master's choice of subjects. With that often touching fidelity to Fatherland which rules the Northern and Saxon races, he looked, from the gayety and glitter of the city of his adoption,

back to his native land for the inspiration of its cool and sparkling waters, its windy skies, and its hardy toilers of sea and shore. His earlier pictures were of a historical nature, it is true, generally of episodes concerning his national history, but he soon drifted into a line of subjects which related to Finnish life and manners, and by them he gained his first public distinctions. He received a medal of the third class in 1880, one of the second class in 1882, and at the last Universal Exposition in Paris was one of the recipients of a Grand Prize.

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FORTUNY (MARIANO) . . . . . Deceased.

It was the vigorous and original style of Fortuny which spurred modern Spanish art to a revival of life. Although he died before he was forty years of age, he accomplished a work that could scarcely have been improved upon in double the time allotted to him. Much of his life was spent in Rome, where he first went in 1856, as a winner of the prize and pension of the Barcelona Academy, and his death was caused there by a fever contracted while painting out-of-doors at an inclement season. A Catalan by birth, Fortuny was possessed of all the energy and progressiveness of that people, who are the leaders of modern Spain in business and in art. It was in 1866 that he first went to Paris, almost unknown, except to local honor in his own section; but Zamaçois, who recognized and honored his genius, put him in contact with the house of Goupil, which immediately began to push his claims upon the public. He added to his reputation by marrying the daughter of the elder Madrazo, in Madrid, in 1867. This union, by enlisting the wide-reaching influence of the director of the Madrid Museum,

made him as famous throughout Spain as the patronage of the Goupils did in France, England, and America. Fortuny's strong personality formed him for a leader, and gathered to him many gifted and distinguished followers. His studio in Rome was a sort of court, in which all Spanish artists saluted him as monarch. Among his friends was Professor Fernandi, a painter of Malaga and afterward director of the art school there; and it was during a trip they made together to Naples that Fortuny added to the picture of his comrade the figures and animated accessories which give it life. The journey was made in the summer of 1874. Within three months Fortuny was dead. His name, which custom has abbreviated to that which his genius made immortal, was Mariano Fortuny y Carbo.

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FRÈRE (PIERRE EDOUARD) . . . Deceased.

It was left for a pupil of Delaroche and a student schooled in the classicism of the period over which Delaroche ruled, to create an art in which every convention of classicism was reversed and a new world of subjects opened up for the painter. Rustic childhood, the babyhood of the farm, the fields, and the village provided Frère with the material upon which to found his enduring fame, and the amiable and gentle spirit in which he bent himself to his task is reflected in the *naïve* charm of the productions of his long and industrious life. Frère was born at Paris in 1819. At about the time when the naturalistic movement was sending the men of 1830 to Barbizon, he found his settlement in the little town of Ecouen, north of Paris but a few miles, where he was destined to found a school known throughout the world of art, and of art collectorship. He was the pioneer painter at Ecouen, but did not long remain solitary there. Other artists followed him, and pupils gathered about him, just as the colony formed itself at Barbizon around Rousseau and Millet. The charm of his subjects gained for him an

early popularity which was materially advanced by the extensive publication of engravings from his pictures. He came out at the Salon of 1843, but had produced pictures of fine quality as early as 1835. In 1850 he received his first medal, and in 1855 the Legion of Honor. The enthusiastic championship of John Ruskin opened the rich market of England for his works. He was an early favorite in America. In Germany he was received with open arms, and so strong was his hold upon that nation that when the Prussians plundered Ecouen, his house and studio were held inviolate by them. His death in 1886 was made an occasion of general mourning among his *confrères*, and the eulogy at his bier, pronounced by Bouguereau, was one of the most noble tributes ever paid by an artist to the memory of a friend and colleague.

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No. 102 *Maternal Love* 182

FROMENTIN (EUGÈNE) . . . . Deceased.

It was accident which made Fromentin an artist. The son of a well-to-do provincial lawyer, born in 1820 at La Rochelle, he went at nineteen years of age to Paris, to qualify himself to succeed his father. At twenty-three he received his diploma, but a fit of illness, during which he solaced his enforced leisure by gratifying his latent talent for drawing, turned him in the direction of art. He studied under Rémond and Cabat, and his earlier works show little of the feeling of those which rendered him illustrious. While he was making his first experiments as a student, Prosper Marilhat was creating a profound impression by his oriental landscapes, and Fromentin, who in 1840 had visited Algeria for pleasure, found himself attracted to these subjects in which the gifted pupil of Roqueplan excelled. After his first exhibits in the Salon of 1847, Fromentin again visited Africa. In 1849 he commenced to exhibit Algerine pictures, and they won him a second-class medal. He improved on the

model of Marilhat by making figures important accessories of his landscapes, and was speedily recognized as the most sympathetic and poetical painter of Arab life in France. The deficiencies of his early schooling in art prevented him from becoming a strong draughtsman, but he amply atoned for this by his marvellous faculty of realizing character and action. He was a brilliant and glowing colorist, and possessed a delicate appreciation of the elegances of composition, while never losing sight of nature in artificiality of arrangement. His influence as the founder of a school of oriental art was recognized by first-class medals in 1859 and 1868, and in the former year he received the Legion of Honor, being made an Officer ten years later. He was as brilliant a writer as a painter. His picturesque works on Arabian life are accepted as standards, and his volume on the old masters of Holland and Belgium is an authority in criticism. He also wrote a romance, and many stories and essays. One of the most cultivated and high-minded men of his time, he performed his double labors of the brush and pen with a singularly happy reciprocity of feeling, and his death, in 1876, left in the front rank of French art a vacancy which has never been filled. Followers and imitators he has had many, but among them no successor to him has arisen.

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FULLER (GEORGE) . . . . . Deceased.

The appearance of George Fuller was one of the memorable events in the modern art of America. His individuality was so marked and the place he created for himself so unique that

he represents a distinct epoch of the history of painting on the Western continent. Too modest and retiring, of too poetical and sensitive a nature to aspire to the position of a leader and a creator of a school, he yet, by the power of his art alone, gave a strong impetus and a new direction to the art of his contemporaries. He was born at Deerfield, Mass., in 1822, and went, as a youth of twenty, into the studio of Henry Kirke Brown at Albany, N. Y., where he commenced the study of sculpture. The art was too cold and formal for his temperament, however, and we next find him practising in a humble way as a portrait painter, and studying such works of his predecessors as he found accessible. After wandering about the country, and painting for a time in Boston, he settled in New York, where for twelve years he labored steadily, accumulating sufficient means to enable him to make a tour of Europe. It was through his study and observation abroad that he came into the style by which he is most distinguished, a style which is melodic with simple and tender poetry of thought and treatment. Once entered upon this field, he painted steadily on, indifferent to popular patronage or praise, a true artist, devoted to his art in utter unselfishness and sincerity. In 1876 an exhibition of some of his landscapes and ideal heads created a critical sensation in Boston, and secured an endorsement which convinced the artist that he had made no mistake in his method of expression. The support of the critics was followed by that of the collectors, and his works found a representation in private galleries throughout the country. His fame was at its height, and his honors were steadily augmenting when, in 1884, he died, leaving his life-work to be crowned by a triumphant Memorial Exhibition of his works in Boston, where he had located his studio. Mr. Fuller was made an Associate of the National Academy of Design in 1857, and only his neglect to exhibit during later years with that institution prevented his admission to full membership. As a colorist and a painter, his death was a loss to the art of America which has not yet been replaced.

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No. 255 *Fedalma* 262

GÉRÔME (JEAN LÉON) . . . . . Paris.

A great French critic once described J. L. Gérôme as standing at the head of modern scholarly art. The phrase was apt. The most striking characteristic of his art is the idea it conveys of vast knowledge, and of logical and searching study, apart from the technical perfection of the art itself. The artist and the scholar are indeed closely united in the pupil of Delaroche, who followed his master into Italy half a century ago, and who in all the years that have since elapsed has never quite forgotten the classical lessons of his youth. Gérôme was born in Vesoul in May, 1824. In 1847 he won his first medal, although he failed to secure the *Prix de Rome*. He consoled himself for the latter loss by visiting Russia and Egypt on his own account, and while he found little in the former country to attract him, he assembled in the latter the first installment of that material by which his greatest popularity has since been gained. In spite of his "Phryne," his "Diogenes," his "Alcibiades," and the rest of a long list of powerful and remarkable classical and historical subjects, the Gérôme who will be best remembered by the world is the Gérôme of Egypt and of Africa, the painter who has made these countries live as picturesque facts for us, where Delacroix and Fortuny and their followers and imitators have made them the subjects of romances of color and of subject. It is not astonishing that an artist of so symmetrical and well rounded a genius should be an able sculptor as well as a painter. Gérôme, as long since as 1878, received a medal for sculpture, and some of his plastic productions are likely in the future to receive the honor that falls to the sculptor of the first rank. Every official honor that falls to the French master of our time has fallen to him. He has been a Commander of the Legion of Honor since 1878, a Member of the Institute since 1875, a Professor of the École des Beaux Arts since 1863. His medals of gold and silver fill a cabinet. The Medal of Honor, that crown and glory of an artist's ambition in the Parisian contest for fame and fortune, came to him thrice. In every art museum of his native country and most of the great public gal-

leries and private collections of the world his works find representation. Perhaps no artist ever lived who enjoyed a greater share of the rewards of genius during his lifetime. Certainly few have had as many bestowed upon them while their capacity for profiting by them was yet unimpaired.

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GIFFORD (ROBERT SWAIN), N.A. . . New York.

About a quarter of a century ago, a now forgotten Dutch marine painter, Albert Van Beest, was settled at New Bedford, Mass., where, what with the whaling and fishing fleets and the scenery of the convenient coast, he found busy employment for his brush. Among the not over-numerous young New-Englanders who took a real interest in his work was Robert Swain Gifford, the son of townspeople who had brought him from the Island of Naushon, Mass., where he was born. The boy had been given a sound education, with a view to promoting his fortunes in business life, but displayed such a marked taste for drawing that his artist friend encouraged him to cultivate it. So young Gifford became a pupil of Van Beest, and in time, after a fashion, his assistant. In 1864 he was sufficiently advanced to open a studio for himself in Boston, and in 1866 he found himself still further able to remove to New York, where, save for his periods of travel, he has since resided. In 1867 he was made an Associate of the National Academy, and after a couple of years of successful labor was enabled in 1869 to make extended sketching tours of California and Oregon, which he followed, in 1870 and 1871, with trips to Europe and North Africa, which he repeated in 1874 and 1875. From each of these wanderings he came back artistically strengthened and improved by study and observation. Not having been hampered by any special school, he had cultivated an original style, and his works were characterized by a strong treatment and a simple but fine and harmonious color. He was especially happy in his rendi-

tion of American landscape, which he invested with strong character and much poetical sentiment. In 1865 he commenced painting in water colors, in which medium he speedily became as proficient as he was in oil, and he was one of the founders of the American Water Color Society in 1866. At the Centennial Exhibition in 1876 he was awarded a medal of honor for painting in oil, and in 1878 he became a full member of the National Academy. His "Near the Coast," which was awarded one of the $2,500 prizes at the First Prize Fund Exhibition at the American Art Galleries in 1885, is now in the Metropolitan Museum collection. Mr. Gifford has won distinction as an etcher as well as painter. He is a member of the New York Etching Club and of the British Society of Painters Etchers, and was one of the most influential of our artists in bringing about the revival of etching in America, which has produced such noteworthy results of recent years.

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GRISON (JULES ADOLPHE) . . . . Paris.

It is a curious fact that one of the most accomplished and sparkling painters of the costume school in Europe to-day, a man whose eminence the future will assuredly acknowledge, is, apart from his works themselves, almost entirely unknown to the world. Jules Adolphe Grison is a native of Bordeaux, and he is a pupil of Lequien. His subjects, almost entirely drawn from the life of the seventeenth and eighteenth centuries, exhibit him as an artist of infinite humor, acute judgment of character, and technical skill of a rare order. His color is gay and brilliant, his touch rapid and clear, and he possesses the faculty, once unique with Meissonier, of imparting to his minutest cabinet compositions the solidity and breadth of works of the largest scale. While his productiveness is chiefly concentrated on pictures of the cabinet size, he has completed larger ones which

show him to be equally at home in the more ambitious dimensions to which they are adjusted. He paints interiors rich in detail, and landscapes bright and smiling in the sun, with a common felicity, and his hand is as ready in the delineation of the most dazzling sunlight effects as in the ripeness of the most sumptuous shade.

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GUY (SEYMOUR JOSEPH), N.A. . . New York.

In 1854, the artistic colony of New York received an accession whose merit assured its welcome. Seymour J. Guy, an Englishman from Greenwich, and a pupil of Buttersworth and of Ambrose Jerome, crossed the Atlantic to make his home in the New World, and, as circumstances proved, to assist in the building up of its art. Mr. Guy commenced his labors in America as a portrait painter, with considerable pecuniary and artistic success. Emboldened by this, he made some essays in *genre* subjects which secured a ready favor and laid the real foundation of his reputation. In 1861, he was made an Associate of the National Academy for one of these works, and in 1865 he became a full Academician. A man of amiable personality and domestic tastes, he chose his subjects from the field of home, which makes the most direct appeal to the public heart. A painter of sound technique, good in color and in drawing, and conscientious to a degree, he never passed from his easel a canvas upon which he had not expended the resources of his art. As a consequence he has produced comparatively few pictures in proportion to the years and regularity of his labors, and has sustained in them a level excellence of quality not always to be found in any single artist's productions. It has been well and truly said of him that in his pictures which relate to scenes and incidents drawn from child-life, with their rich color, their delicacy of finish, and the

charming sympathy with which he translates the spirit of his subject, he has no superior in American art.

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No. 63 *Making a Train* 161

HARLAMOFF (ALEXIS) . . . . St. Petersburg.

One of the first native painters of Russia to contribute his share toward the creation of an art for his country during this generation was Alexis Harlamoff. He was born at Saratoff in 1849, and a precocious talent led to his being sent in boyhood to St. Petersburg, where he became a student in the classes at the Academy. He studied painting under Professor Markoff at the Academy, and in 1870 succeeded in winning the prize which entitled him to a period of study in Rome at the Government expense. From Rome he went to Paris, where he studied under Bonnat, and, with the wandering and eclectic spirit of his nation strong within him, he also spent several years of independent experiment and development in Belgium, Holland, and Germany. In 1878 he won a second-class medal in Paris, and was made a member of the St. Petersburg Academy. His paintings are characterized by graceful drawing and agreeable color, and apart from his works of *genre*, which are his most characteristic productions, he has executed a number of portraits of historical importance as associated with the nation of his nativity. Among those of the first note are to be mentioned the best portrait known of the Czar Alexander II., and a striking and strong individualization of the great Russian novelist, Ivan Turgenieff.

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HARRISON (THOMAS ALEXANDER) . . Paris.

Of three brothers, each of whom has made a distinct artistic impression, the painter of "La Crépuscule" and of "Arcady"

is the leader in years and the chief in artistic cultivation. Thomas Alexander Harrison was born in Philadelphia, on January 17, 1853. His early studies at the Pennsylvania Academy of Fine Arts and in the San Francisco Art School were succeeded by his settlement in Paris, where he entered himself as a student at the École des Beaux Arts, and as a pupil of Gèrôme. There are no indications of this master to be discovered in his style, however, for, with the rest of the gallant young band who went to nature for inspiration and for subjects, he soon passed from the influence of school, carrying with him, however, the admirable technique upon which he created his later style. In the Salon of 1880 his first exhibit, a scene on the Breton coast, marked him out as a man to be watched with interest, and two years later, his "Castles in Spain" denoted that critical judgment had not gone astray. This picture, representing an idle lad basking in the sun on the sea-shore, and building air-castles to the chorus of the waves on which his boyish fancy goes adventuring, has become widely known by reproduction, and secured for the painter the commendation and support from artists, critics, and connoisseurs which is the artist's best encouragement. Other works of equal quality followed in steady succession, and in 1885 a representation of surf and sea, under a rising moon, called "La Crépuscule," secured one of the $2,500 awards of the First Prize Fund Exhibition at the American Art Galleries in New York, and is now in the galleries of the St. Louis Museum, to which it was assigned. This sincere and powerful work had secured for the artist an honorable mention in the Salon of that year. At the Paris Universal Exposition, 1889, he was awarded a gold medal, and made *Chevalier de la Legion d'Honneur* and *Officier d'Instruction Publique*. From the Salon of 1890 his picture, "Paysage, Une Rivière," was purchased by the Société Nationale des Beaux Arts, for the national collection of France. The same year his picture "Arcady" was awarded a medal at the Munich Salon. He was appointed a member of the jury of the Salon Champs de Mars, 1890. Mr. Harrison is in his art essentially a realist,

which means a painter of realities, and also an impressionist, in the sense of having the faculty of experiencing and conveying the sentiment of a subject. When he paints the figure he endows it with the substance of life ; his landscapes carry with them the impression of sunlight and air, and his sea has the mystery of fathomless depths beneath its painted waves.

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HÉBERT (ANTOINE AUGUSTE ERNEST) . Paris.

More than half a century ago, there was a young law student in Paris who worked in his leisure as an amateur sculptor in the studio of David of Angers, and as a painter in the *atelier* of Paul Delaroche. He was born in Grenoble, in 1817, and was generally looked upon as a likely great barrister and art collector of the future. In 1839 he graduated as a lawyer. The same year he astonished every one by taking the *Prix de Rome*, and going off to Italy to devote himself altogether to the study of art. The museum at Grenoble purchased another of his pictures the same year, and the general anticipation was that he would go on adding success to success. However, in Hébert's case it has always been the unexpected that happens. He exhibited no more until 1848, but in 1850 he sent to the Salon a picture called "The Malaria," which fascinated Paris and spread his fame throughout the world. The subject was an Italian peasant family flying in a boat from the deadly fever that ravages the Pontine marshes. Thenceforth Hebert's artistic position was assured. He painted historical, biblical, and *genre* subjects and portraits, and found for everything a ready acceptance. Poetry of conception, elegance of execution, and a fine feeling for color were his characteristics. To a first-class medal in 1851 was added the Legion of Honor in 1853, and in 1874 he was created a Commander of the Order. The same year saw him admitted a Member of the Institute, while foreign governments added to his share of honors. From 1866

until 1873 Hébert was Director of the French Academy at Rome, and in 1885 he was again appointed to the position, which he still holds. In latter years he has devoted himself largely to works of a more allegorical and sentimental character, in which direction he has produced some remarkable decorative pictures. His works have an invariable distinction, a true sentiment, perfection of drawing, and a perfectly Venetian richness of color. A man of strong mind and profound thoughtfulness and seriousness of purpose, his place in modern art is one which can be filled by himself alone, and for which there will be no substitute when he passes away.

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HEFFNER (KARL) . . . . . London.

The proverb which notifies us that a prophet requires to go abroad in order to have his gifts of prescience recognized at home, is amply illustrated in the case of Professor Heffner. England had long accepted, honored, and rewarded him as a painter of the foremost rank, before Germany awoke to a critical comprehension of his existence. She has since atoned for her negligence by loading him with praise, so that the debt may be regarded as in part paid. Professor Heffner was born at Wurzburg in 1849. He received his training at Munich, but did not really find his way into his proper path until he went to London and discovered in the scenery of England that which most directly and strongly appealed to his sentiment and temperament. He has painted Continental subjects of all varieties, from Italy to the remote North, but his English landscapes are those in which his greatest art is displayed. The alliance of land and water is his favorite theme. Wide rivers, showery skies, wastes of marshland, and the luxuriant vegetation of drowned meadows and groves rooted in the moist soil of alluvial streams, provide him with his best-loved material. Among these he is at home, as Daubigny was

on the placid current of the Oise, as Millet was in the fields of Barbizon, and Corot among the silvery willows of Ville d'Avray. Next to his English subjects in quality will probably rank his views in the Pontine marshes, amid whose picturesque and malarial solitudes he has secured many striking and finely rendered passages for his brush. Until very recently, the collectors of England absorbed most of his productions. Since special exhibitions have been made of them in Germany and New York, the wider range of collectorship contends for their possession.

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No. 198 *The Gloaming* 230

HENNER (JEAN JACQUES) . . . . . Paris.

Sixty years ago there entered the studio of Gabriel Guérin, at Strasbourg, a rustic-looking young Alsatian named Henner. He had been born at Bernweiler in 1829, and had already developed a marked gift for drawing. After some seasons under Guérin, which witnessed in him a rapid improvement, he went to Paris, where he entered the École des Beaux Arts, and became a pupil of Picot and of Drölling. In 1858 he succeeded in winning the *Prix de Rome*, which gave him five years of study in Italy, following which he visited and painted in Dresden, and travelled extensively in Holland. Commencing as an historical and portrait painter, he eventually settled down to the practice of the loftier and more refined form of naturalism, the idealization of human beauty into the poetry of art. No painter since Titian and Correggio had succeeded in securing in the rendition of the nude such charm of color and purity of expression, and he was not long in creating a unique place for himself in his art. His "Susannah," in 1864, carried the day for him in Paris, and was purchased for the Luxembourg Gallery, of which it is one of the masterpieces. Among his nymphs and Magdalens Henner produced also a number of paintings on religious subjects, of a grand style of execution and a noble elevation of feeling. One of his most original and dignified works of this order is his

"John the Baptist," the head of the decapitated saint being shown on a salver, and being a masterly portrait of one of the artist's friends. Henner received his first Salon medal in 1863, since which time the full complement of national honors has been successively accorded him. He was received into the Legion of Honor in 1873, and became an Officer in 1878. Henner, in speaking of himself, tells a touching tale in honor of his family. His father, a poor carpenter, was the first to appreciate and encourage his son's talent, denying himself that the boy might be advanced. When, worn out with ceaseless toil, the old man passed away, he bequeathed the duty he had assumed to his children, and they, in their turn, labored to keep up and develop the brother of whom they were so proud. It may be added that Henner was worthy of their sacrifices, and that the splendor of his genius and the substance of its rewards have enriched those to whose unselfish devotion he owes the cultivation of the one and the possession of the other.

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No. 55 *Ideal Head* 156

HOVENDEN (THOMAS), N.A. . . . Philadelphia.

A picture of unusual attractiveness at the Paris Exposition of 1878 was entitled "A Breton Interior, 1793." It was a historical *genre* of the Vendean wars, painted with much force and a strong realization of character. The artist was Thomas Hovenden, a native of Dunmanway, Ireland, where he was born in 1840, but for a number of years a resident of America. He had received his first instructions at the Government Art School of his native city, and coming to the United States in 1863, had continued his studies at the National Academy of Design, working for a living by day and toiling in the night classes after dark. In 1874 he had made such progress that he resolved to devote himself entirely to art, and, going to Paris, he was for a year a pupil of Cabanel, and for a number more a student at the École des Beaux Arts and a member of the famous foreign

artistic colony at Pont Aven, which Robert Wylie had founded. His first original works were all of Breton subjects, but since his return to America, in 1880, he has found his material in the native life about him and in our national history, to both of which his brush has contributed important illustrations. His first important picture upon his return was, however, of a poetical subject, "Elaine," and upon the exhibition of this work, in 1882, he was elected a member of the National Academy. His studies of negro life, so true in character and delicate in humor, enjoyed the widest success, and his "John Brown Being Led to Execution," at the Academy of 1884, established his reputation as a painter of history. His "In the Hands of the Enemy," at the Academy of 1889, representing an episode of the Battle of Gettysburg, was the centre of attraction for the public at that exhibition. Mr. Hovenden has won a separate reputation as an etcher, by the production of some powerful plates after his own pictures, and he is a member of the Society of American Artists, the American Water Color Society, and the New York Etching Club.

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No. 34 *Grandfather's Commission* . . . 146

HUGUET (VICTOR PIERRE) . . . . Paris.

Having learned to draw with a compass and a ruler in an architect's office to please his parents, Victor Pierre Huguet entered as a student at the Marseilles Academy to please himself. He found a good master there in Loubon, who is less known as a painter than as the friend of Millet and the other great artists of the Barbizon group. Loubon was one of those men who have the gift of teaching, and under his guidance the feet of young Huguet did not stray from the path. He spent a year in Egypt after leaving the academy, and when Duraud-Brager was sent on a commission to the East, it was Huguet's good fortune to be taken by him as his *aide*. They were at Constantinople at the outbreak of the Crimean war, and after serving through it on

the fleet, Huguet went back to Egypt again. In 1858 he settled in Paris, and in 1859 he exhibited for the first time at the Salon, he being then twenty years of age. A fortunate sale of pictures in 1861 enabled him to visit Algeria, and here he commenced the series of subjects from that colony by which he has become known. He has practically made Algeria his home, for he has his house and studio there, and is more a visitor to than a resident in Paris ; consequently, his scenes of the camp and the desert are really painted on the spot. The glaring and blinding brilliancy of sunlight with which he pervades his pictures, is the light in which they are executed, mirrored, as it might be, on the canvas by the magic of his hand. Huguet's first Algerine picture, which he exhibited in Paris in 1866, was purchased by the Government, and since that time his works have been acquired for the local art museums of all the greater French cities, and have even found a place in the palace of the Sultan at Constantinople. He stands supreme among living painters of oriental life and scenery, both as a colorist and a delineator of the natural features of the country and of human form. Although ranked among the impressionists, he is in fact a realist of extraordinary finesse and force of technique.

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No. 60 *Bathing the Horses* 159

INNESS (GEORGE) . . . . . New York.

The voice of criticism is unanimous in according to George Inness the place of first eminence in American landscape art. His fame is international, and his pictures are received abroad with equal honor to that which they enjoy at home. He paints nature as other men paint history, and gives to his least significant studies a touch of that grand style which characterizes his more matured works. He was born at Newburgh, N. Y., in 1825, and commenced his art life as an engraver on steel. A somewhat frail physique and consequent ill health from the confinement of his profession forced him to abandon it, never to take it

up again. During the years of his boyhood his health precluded any absorbing study, and it was not till he was twenty years of age that he received any formal lessons in painting. These were imparted to him by Regis Gignoux, and constitute his entire art study under instruction. He, however, studied much after his own fashion, and having married in 1850, was enabled, by the friendly liberality of a wealthy patron, to visit Europe. He began to paint in the elaborate and detailed style then in vogue, but the bent of his own ideas, and experience with the works of others during his various visits and residences abroad, gradually strengthened and broadened his manner, and created in him that self-reliance and individuality of thought which reflect themselves in his later work. A student of all that was good, irrespective of schools or methods, a thoughtful and analytical nature, and the capacity to create out of facts new combinations and applications of them, in time produced their natural result in him. It is to be noted that Mr. Inness is one of the few of our older artists who have in their art remained young. He has never ceased to advance. One style was but the stepping-stone to another, and all experience has been to him "an arch wherethro' gleams the untravelled world, whose margins fade forever and forever from the sight." A grand figure in our art, and an immortal one, he still preserves in his life the simplicity and frankness of his earlier years; and, living for his art alone, is yet independent of his art, a personality of singular and fascinating interest. Mr. Inness was elected to an Associateship of the National Academy of Design in 1853, and in 1868 became a full Academician. His works, which are practically a record of his art life, include many episodes of European as well as American landscape, and they culminate in the magnificent series of native subjects which he has executed during the past decade of his ceaselessly industrious career.

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ISABEY (EUGÈNE LOUIS GABRIEL) . Deceased.

The son of a famous master of miniature art, Eugène Isabey lived to overshadow his father's fame. He was born at Paris in 1804, and commenced his career as a painter of *genre*. He early began to experiment in marine painting as well, and during all his long career divided his labor between these two lines of subject. He received a first-class medal as early as 1824, and in 1827 was awarded another, the first being for a *genre* and the second for a marine picture. In 1830 his fortune was finally assured by his appointment as royal marine painter with the expedition to Algiers. His works were received into the most important museums of France, and collectors contended for them for private galleries. To a sumptuous and glowing palette, Isabey allied a remarkable nervous facility of handling, which gave to his pictures a vivacity and sparkle of execution in keeping with their splendor of color. His style was thoroughly original and his sense of the picturesque so strong, that the simplest subjects acquired an interest through his treatment of them. He belonged to the romantic rather than the realistic school, and the same spirit which animated Hugo and Gautier in literature, inspired him in his art. He was as successful in water colors as in the more powerful medium, and the many lithographs which he at one time executed are now highly prized. Having had the Legion of Honor conferred upon him in 1832 for his pictures during his Algerine expedition, he became an Officer in 1852.

Ceaselessly active during a career of over sixty professional years, he left perhaps fewer works unworthy of his genius than any other painter of his period. His fortunate gift of impressing himself thoroughly on everything he touched never deserted him, and his command of color remained with him to the last. He died in 1886, and the sale of his studio collection was one of the art events of the Parisian year.

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ISRAELS (JOSEF) . . . . . Amsterdam.

Josef Israels, who stands beyond peer at the head of the Dutch art of modern times, was born at Gröningen in 1824. He became a pupil of Cornelis Kruseman in Amsterdam, from whom he learned the frank and simple style that has characterized his native art since the days of the older masters. From the studio of Kruseman he wandered to the altogether antithetical atmosphere of the Picot *atelier* in Paris. The result of his studies was a historical composition in imitation of the grand style, the subject, which was shown in 1855, being "William the Silent Defying the Decrees of Spain." Its comparative failure directed the artist's talent into a more congenial channel, and he commenced the production of those *genre* pictures with which his name will be forever associated. He sought his subjects, as all of the great painters of Holland have, in his own land, and in the life of its rustic and semi-maritime population found his best inspiration. He has done for the peasantry of the Netherlands what Millet did for that of France, but with a more hopeful and less tragic spirit. The pleasures and pains of the poor he treats with a tender brush, through which flows the sentiment of a sympathetic heart. His color, rich and subdued,

but never sombre, lends to his works a noble seriousness and adds to their human sentiment a distinct poetic charm. It has been through productions of this character that Israel's fame has come to him. Medalled in Paris in 1867, in the third class, he received a first-class medal in 1878. Received into the Legion of Honor in 1867, he became an Officer in 1878. It was always to the painter of humble Dutch life that the French juries extended their honors, and his earlier essays at historical composition are forgotten in his later fame, and disdained by himself since his genius received its true direction and commenced to earn him the position which he legitimately holds in the art of Holland and of the world.

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JACQUE (CHARLES ÉMILE) . . . . Paris.

Charles Émile Jacque is the last survivor of the era of artistic revolution in France which has revolutionized the art of the world. His early life was even more varied and laborious than usual with the men of 1830, but happier in having involved fewer vicissitudes for him. Born in 1813, he was in early life a map engraver and a soldier. Later he practised engraving on wood, from which he rose to drawing and etching. The practical side of his character enabled him to escape those severe privations which harassed many of his gifted contemporaries, and gave him opportunities for artistic experiment which resulted in his early acceptance as a painter of landscape and animals of the

first rank. His earliest exhibits were of etchings and engravings, and though he began to paint in 1845, and was medalled for engraving in the Salons of 1851, 1861, and 1863, it was not until 1861 that he received official recognition as a painter. In 1867 he received the Legion of Honor. Jacque is by choice a painter of rustic life with a predisposition to the humbler animal side of it. His hobby for a long time was for poultry. He bred fowl, even wrote a book upon them, and made them the most important accessories of his barnyard and village scenes. The pig found also its share of favor at his brush, but his most representative and characteristic pictures are those in which sheep play a prominent part. His early training renders him a firm and precise draughtsman, and his handling of color is broad, decisive, and powerful. While extremely careful and accurate in detail, he never descends to over-elaboration, and his command of textures in the delineation of animals is supreme. It has been his good fortune to enjoy a high degree of deserved popularity, and so great was the demand for his pictures that for a number of years he did not appear as an exhibitor at the Salon, which may doubtless account for his not having secured a longer list of honors. Apart from his painting, Jacque has earned an eternal meed of gratitude by his service in the revival of the art of etching, and examples of his plates are now treasured rarities in the portfolios of collectors.

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JACQUET (JEAN GUSTAVE) . . . . Paris

A pupil of Bouguereau, Jacquet has chosen for his artistic avocation the perpetuation of the charms of womanhood. His *genre*

pictures and his portraits are almost entirely devoted to the fairer sex, whose grace and beauty he renders with beautiful color and a graceful brush. His female portraits especially have a strength, expressiveness, and delicacy of tone that render them essentially pictures. Born in Paris in 1846, Jacquet has always been a thorough Parisian in his art. He commenced to exhibit at the Salon before he was twenty years of age. In 1868 he gained his first medal, and for a period produced pictures of a historical character, the subjects being usually drawn from the past. It was not until his admission into the Legion of Honor, in 1879, that he began to give his attention to modern life. As he himself says, when he began to paint, the fashion of the day made the prettiest woman ugly and ungraceful, and he was forced to go back to the sixteenth century for material. Since the abolition of the crinoline he has returned to the present. Jacquet owns in the Parc Monceau one of the most luxurious studios in Paris, and his house is a perfect museum of antiquities, many of priceless rarity and historical interest. He is strongest and most brilliant in single-figure pictures, as a painter of which he ranks among the foremost artists of France.

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JOHNSON (EASTMAN) . . . . . New York.

At the head of American portrait and *genre* painters, and occupying in society a position of equal honor and regard, Eastman Johnson is a unique figure in our art of the present half of the century. Born in Maine, he began as a young man to earn his living by portraiture in crayons, in which he met with sufficient success to enable him to make a voyage to Europe and spend two years in Düsseldorf, where he first painted in oil. In Italy, Paris, and Holland he perfected his powers, and here he exe-

cuted the first paintings by which he attracted attention. His subjects were of the humble life around him, and in 1860, when he returned to America and became a National Academician, he commenced to look for material in our own more picturesque than pretentious surroundings. His delineations of domestic life, his negroes and country children, pictures of farm labor and merriment, and the rest, stamped him as an acute observer as well as an able technician, and gave his excellence of style a permanent place in popular favor. His was an art that grew. The reflection of his early schools became absorbed in a thoroughly original style, characterized by fine, rich color, tender depth of tone and great vigor of broad handling. In his portraits he often reached a truly historical grandeur of characterization and execution. No American artist has ever exhibited greater individuality or more decided independence in choice and treatment of subject than the painter of "The Corn Husking" and "The Old Kentucky Home," to whom every phase of American life seems equally accessible, and in whom New England and the Great West, the North and the South, find an equally sympathetic and truthful interpreter.

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JONES (H. BOLTON), N.A. . . . . New York.

One of the present generation of American landscape painters who has achieved a well-merited success, H. Bolton Jones is an illustration of how originality of ideas and singleness of purpose may triumph over the influences of foreign travel and surroundings. Mr. Jones is a native of Baltimore, born in 1848, and began painting in that city. He has travelled abroad, and his

style has been strengthened and rounded out by contact with the great schools of modern art, particularly in France; but in his representation of native landscape he is ever and always original and thoroughly national in thought and feeling. His preference is for the simpler and least ostentatious phases of pastoral scenery, and he has provided us with a valuable record in the many admirable works which have left his easel. He adheres closely to detail, but exercises a fine discrimination between detail and over-elaboration. Bright and sunny scenes are those which he most favors, and he paints them directly from nature. His color is strong and clear, and his technique marked by a masterly precision and decisiveness of touch. It was in 1874 that Mr. Jones's first exhibit at the National Academy of Design was made, the subject being "Summer in the Blue Ridge." At the Centennial Exhibition, in 1876, his "Ferry Inn" gave a decisive turn of critical favor in his direction, and his "Return of the Cows, Brittany," won commendation for him at the Paris Exposition of 1878. At the Salon and at all of our American exhibitions of art his pictures have acquired renewed and increased regard, and among private collectors they enjoy the highest esteem. Mr. Jones was elected an A. N. A. in 1881 and a National Academician in 1883. He is also a leading member of the Society of American Artists and of the American Water Color Society, and displays in the latter medium a proficiency and power that equal his work in oils.

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KNAUS (LUDWIG) . . . . . Berlin.

Ludwig Knaus enjoys the unique distinction of being accepted by Germany as her chief painter of *genre*, and by the world as one of the leading masters in that walk. He owes this double triumph to the variety and independence of his genius. Painting in Germany and delineating German subjects, he still does so in a style so original, so brilliant, and so cosmopolitan that

his pictures command the same attention from the stranger, and exact the same respect and admiration for him, as they win for him at home. Knaus was born at Wiesbaden, in 1829. He was a pupil at the Düsseldorf Academy of Sohn and Schadow, but his graduation in art, after a couple of visits to Italy, occurred in Paris, where he spent eight years studying the methods of the French painters. It is to this that he owes the emancipation of his style from the formality and mannerism of his original schools, and of all German painters of our time, he is probably the only one whom the French artists accept with enthusiasm as one of themselves. In 1858 Knaus won his first laurels with his magnificent picture, "The Golden Wedding," which he followed in 1859 with "The Baptism," and "The Morning After the Kirchweih." Since 1860 he has resided in Germany, where he was at the head of a strong and growing school in the Berlin Academy, until he resigned his professorship in 1884. To Knaus has fallen nearly every honor the great artistic institutions of Europe can accord. Medals and diplomas have been conferred upon him. He was made a member of the Legion of Honor in 1859, and has been received into the chief academies of the Continent. The genial humor, fine humanity, and keen comprehension of human nature revealed in his pictures are a reflection of the character of the man himself, and his amiable personality has largely aided his genius in securing him an international popularity. He is a master of technique and a colorist of the first quality. The uniform excellence of his productions has been noted as characteristic of the man who, whether employed upon a simple study from nature or upon the most elaborate and ambitious composition, considers no work sufficiently well done upon which he has not done his best.

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KNIGHT (DANIEL RIDGEWAY) . . . Paris.

D. R. Knight enjoys the distinction of being the only American ever received into Meissonier's studio as a pupil. It was in 1876 that he came under the influence of this master, having been previously a student of the École des Beaux Arts and of Gleyre. A Philadelphian by birth, Mr. Knight received his first art lessons at the Academy of his native city. He visited Paris at an early age, returned to America once, and finally, in 1872, settled permanently in France. His acquaintanceship with Meissonier was accidental. The latter's brother-in-law, the painter Steinheil, and Knight occupied adjoining studios, and becoming friends, Steinheil introduced his neighbor to Meissonier, who took a fancy to him and became his friend and adviser. The American became in no sense an imitator of the great Frenchman, however. Indeed, from the time of his acquaintance with him he ceased painting the small costume pictures by which he was first known and began to devote himself to studies of peasant life on a larger and broader scale. Through these he, in time, became popular on both continents. Good character, cheerful color, and an interesting choice of subjects form their chief charm. A close observance of nature in its out-of-door effects is to be noted in them. Mr. Knight was one of the first of modern painters to set up his easel in the open air, and his glass studio in the garden of his picturesque residence at Poissy is famous. For a long time he exhibited regularly at the Paris Salon and the National Academy of Design in New York, but during recent years his works in this country are principally seen

in dealers' galleries and private collections, though he still continues his contributions to the Salon.

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LA FARGE (JOHN), N.A. . . . . New York.

A painter of lofty ambitions and a sincerity that borders on devotion, it is natural that the impress of John La Farge upon the artistic spirit of our time should be deep and lasting. No artist of so superior an aim and of an art so highly intellectual, spiritual, and poetical in feeling, could labor long without planting good seed, especially in a soil as responsive as our own. Mr. La Farge was born in New York in 1835, and was the son of an eminent French merchant then settled in this city. He became a pupil of William M. Hunt, but much of his artistic education has been derived from independent study of the masters during his frequent visits to Europe, which began in 1856. His first public appearances as an artist were made with his illustrations of the poets, and he was widely known as a very skilful and original draughtsman on wood before he won his spurs as a painter. His greatest achievement in graphic art was probably his illustrations to Browning's poems, published in 1859. In painting, modelling, and sculpture, he now appeared with invariable success. He painted landscapes and figures, pictorial, decorative, and *genre* compositions, and in every medium, from pure fresco to water color, with well-balanced skill, and made a special study of glass-painting, to which he is now almost exclusively devoted. The magnificent results of his labors in this walk are to be seen in the memorial windows at Harvard College, and various churches and public and private buildings of this country, and his altar-pieces and mural decorations in oil and wax colors are undoubtedly the finest works of their order that American art has produced. Such of them as have been exhibited abroad have extorted unqualified praise from foreign critics and connoisseurs. In his easel pictures, which are now com-

paratively rare, Mr. La Farge produces gems of imaginative, suggestive, and delicate art, breathing the soul of nature, and with an organic strength and vitality of color. His flowers possess a peculiar excellence in their purity and charm of color, inspired by a fervent imagination, which gives to the humblest object a portion of the artist's inmost life. Mr. La Farge has recently visited Japan and brought back many souvenirs of his sojourn there. He was made a Member of the National Academy in 1869, and is also a Member of the American Water Color Society and of the Society of American Artists.

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LAURENS (JOHN PAUL) . . . . . Paris.

The art of Jean Paul Laurens is an art of tragedy and dramatic power, governed by an earnest and masterly intellect. Born at Fourquevaux in 1838, and schooled at the Academy of Toulouse, he completed his studentship in Paris under Cogniet and Bida, and in 1863 appeared in the Salon as the painter of "The Death of Cato." This work, while displaying great ability and force, still reflected some of the influences of his masters, but the rough school of labor through which he passed rapidly brought his originality to the surface. For some years he travelled from place to place, painting cheap decorations for country churches, until the great encyclopedia compiler, Larousse, found him out and purchased a picture which established his position and gave him his firm hold upon fame. In 1869 he received his first medal, and in 1872 a medal of the first class. He was received into the Legion of Honor in 1874, and became an Officer in 1878, having, in 1877, received the Grand Medal of Honor. One after another he completed a series of magnificent and majestic historical pictures, most of them of a tragic character, but all characterized by vivid realization of their subjects and marked by the closest historical and archæological accuracy and the highest order of technique. He is preëminently successful in securing dramatic

effect in his compositions, without theatrical exaggeration, and his types of character are always so well defined and true that they have been justly called resurrections of history. Apart from his historical productions Laurens has painted many splendid compositions for the decoration of churches and other public edifices; he has produced water-colors in which his grave and powerful art in oil is duplicated, and has contributed notable designs in illustration of works for the publishers. He stands without dispute at the head of modern historical art in France, not only as a thinker and creator but as a technician and colorist upon whom all the contending factions of art unite in acknowledging a master in a place entirely his own.

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LEFEBVRE (JULES JOSEPH) . . . . Paris.

The winner of the *Prix de Rome* in 1861 was a young man, a pupil of Cogniet, born at Tournan in 1834, named Lefebvre. His picture betrayed in him a scientific study of form and a classical bent of feeling, and experience has only confirmed this original impression. In 1865 he received his first medal in the Salon; and it was followed by others until, in 1870, he was admitted into the Legion of Honor, for his masterpiece "Truth," which is now in the Luxembourg collection. This picture, representing Truth as a beautiful nude woman, at the bottom of her well, holding up her mirror, which blazes with the reflection of its own light like an electric flame, is known by the reproductions throughout the world. To the classical and allegorical subjects toward which he naturally leaned, Lefebvre added also a number of portraits of the first distinction, to which he lent, in the arrangement and delineation of his sitters, much of the highly pictorial quality of his imaginative compositions.

He occasionally painted *genre* as well, and in it as in all else conveyed the refinement and purity of his style. As a painter of the nude he, above all Frenchmen of his time, approaches closest to the Greek ideal, and makes of woman a glorious triumph of form and color as remote from mere fleshliness as a classical statue. One of his strongest points is his wonderful command of anatomy, of which he has made an exhaustive study, and his figures are held up to students as models, not only of superficial execution, but of organic accuracy and power. To such an extent does he carry his correctness of drawing and his firmness of modelling that it has been well said of him that any of his nymphs or goddesses could be produced in sculpture without a departure from his lines. To the Grand Medal of Honor which he received in 1886, M. Lefebvre added a Grand Prize at the recent Paris Exposition. He has been an Officer of the Legion of Honor since 1878.

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LEROLLE (HENRY) . . . . . Paris.

In the very van of the artists to-day, who are creating the new school of which the poetry of nature is the essential spirit, is Henry Lerolle. A Parisian by birth and schooling, he is less of a Parisian in his art than any other living painter of equal capacity. He is, over all, a student and worshipper of nature, seeing her with his own eyes and translating her in poetic phrases. To him she is ever the suggestion and foundation of poetry, tender and serene, without melancholy or gloom in her misty moonlights, her twilights mystical without sombreness, and her sunsets, in which the last glow of day makes a harmonious splendor in a sky cooled by the evening breeze. Lerolle, commencing as a painter of *genre* and history, soon passed over

to the open-air school, and his airy landscapes, with beautiful trees, animated with excellent figures and cattle, secured a prompt critical acceptance. Reaching still farther in his experiments, the artist next produced subjects of which his magnificent "At the Organ," presented by Mr. Seney to the Metropolitan Museum of Art, is a type. Then he turned his attention to peasant life, in association with its labors, somewhat in the style of Millet, but more hopefully and with a gentler and happier spirit pervading them. He paints broadly and solidly, and has such a remarkable perception of pictorial qualities that he can give interest to even the crudest and most unpicturesque objects and costumes. He occupies the not too common position in the art world of a man of independent fortune, so that his choice of material is governed or swayed by no necessarily commercial considerations. As a consequence, painting what he chooses, and as he chooses to paint it, the strong personality of the man is visible in all that he produces, and the changes of his moods and inclinations form in his works as clear a history of his artistic life as could a printed page. Lerolle received his first Salon medal in 1879, and each year adds to his honors at home and abroad.

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LEYS (BARON HENDRIK) . . . . Deceased.

Whatever Belgium is in art to-day, in that art of sturdy realistic romance which reflects still some of the glories of the time when

the Guilds of Ghent, Bruges, and Antwerp had the power of kingly states, it owes in its greatest measure to Hendrik Leys. Born in 1815 at Antwerp, Leys was a pupil of a strong master —his brother-in-law—De Brœckeleer, and of Baron Wappers. He was also a close student of Pieter De Hoogh and Rembrandt. His earlier essays in art were rather imitative, and his first pictures exhibited more merits of sound *technique* than of originality. At the age of thirty-seven, however, when his mind was ripe for knowledge and his hand skilled to seize upon it, he broke away from Belgium, and set out upon his travels of Europe. He came back, thanks to the influence of the great art of Germany especially, a new man; and in 1853 his pictures in his new manner, at the exhibition in Ghent, woke Flemish art into a frenzy of new life. He had won the great gold medal at Brussels in 1835, and been made a cavalier of the Order of Leopold in 1840. Now his greatest honors showered down upon him. The medals of Paris fell to him in 1855 and again in 1867. He received the Legion of Honor in 1862, and the same year was made a baron by his own king. The public and private galleries of Europe contended for examples of his hand. Wealth followed fame. In his own country he was commissioned to execute masterworks for public edifices which have made his name immortal. He surrounded himself with those best laurels of an art-master, pupils of genius destined to shed a reflection of their own honor upon him, and when he died, in 1869, he stood among the leaders of the leading art of Europe, and honored of them all. His art has fixed the value of his services, and posterity can only add to his fame. Belgium is made splendid by his works and those of his pupils. In England one of these latter has taken his place at the very head and front of insular art, in the person of Laurens Alma Tadema. It has been justly remarked of him that no European state which is possessed of an art is without some obligations to his genius and its influence.

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L'HERMITTE (LÉON AUGUSTIN) . . . Paris.

At Mont St. Pere, half a century ago, there lived an old and expert vine-dresser, who had given his son an education which enabled him to become the village schoolmaster. This son had married and had a son in his turn, and it was a peculiarity of this urchin that he was better pleased to be off with his sturdy grandfather, when the old man went into the fields to prune and trim the grapevines, than in the school where his father taught the rules and symbols from books. The youngster, moreover, had a knack of making little drawings with the lead pencil of the scenes of which he was a spectator and of the characters whom he met. The old grandfather had his misgivings, but a vague premonition of a truth beyond his intelligence was stronger than his fears. So the schoolmaster's son was allowed to become an artist, and to this day his greatest art has been consecrated to the vineyards and the school-house, to scenes of the life of his grandfather and his father. A generous country gentleman, who recognized the boy's genius, defrayed the expenses of his education in Paris, where, in 1863, he became a pupil at the École des Beaux Arts, and also entered the *atelier* of Lecoq de Boisbaudran. He drew on the block for the book publishers, designed on stone for the poster-printers, made his career, in fact, out of the force and sturdiness of his own nature, and learned to paint while he was earning his living. In 1874 he received a third-class medal for a Salon picture, called "The Harvest." Ten years later he was admitted into the Legion of Honor. He is the most expert of living charcoal draughtsmen, and as a draughtsman in pastel has no peer. His color grows more forcible and ripe as he gets farther away from his many years' devotion to graphic art, and as a water colorist and an etcher he has won the highest honors. He adheres to the rustic subjects with which his youth made him familiar, and it has been said of him that the mantle of Millet could not fall on worthier shoulders.

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No. 196 *Noonday Rest* 229

LÖWITH (WILHELM) . . . . . Munich.

Munich, whose Academy attracts the talent of all Europe eastward of the French border and north of the Alps, has been the school of some of the greatest painters of modern Austria. One of the strongest of the younger talents of Vienna to be attracted to the Bavarian art capital was Wilhelm Löwith. He was born in Vienna in 1867, had commenced his studies at the Vienna Academy, and had already gained considerable consideration as a possible leader in that pseudo-classical school into which Austrian art has drifted of late years, when he succumbed to the irresistible bent of his taste and settled in Munich as a student at the life schools and a pupil of Professor Lindenschmidt. His next step in advance was the abandonment of his vast decorative canvases for cabinet pictures, and his success in these was speedily assured. He has made a specialty of eighteenth century subjects, and the spirit, wit, and delicacy with which he endows them have placed him among the first painters of this species of *genre* in Germany. He has his studio in Munich, and in the full flush and vigor of productive and progressive youth has become already one of the marked men in European exhibitions.

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MADRAZO (RAIMUNDO DE) . . . . Paris.

An artistic family which holds in Spain a place anolagous to that of the Bretons in France is the Madrazo. The head of the house, Don José de Madrazo, died in 1859, as head of the Madrid Academy. His son, Don Federico, was a pupil of Winterhalter in Paris and a noted painter in portraiture, *genre*, and history. It remained for the son of Don Federico to crown the artistic glory of the house. Raimundo de Madrazo was born in Rome, in 1841. His father was his first instructor, and from his tutelage he graduated into the Paris École des Beaux Arts, receiving, later, instructions from Léon Cogniet. In 1878 the

brilliancy of his talent, so thoroughly Parisian in spirit and Spanish in nerve and color, won him a double honor not commonly accorded. He received, for his work at the Salon of that year, a First Class Medal and the ribbon of the Legion of Honor. Since that auspicious acknowledgment of his ability, Madrazo has advanced from success to success. Some of his most brilliant productions have been of Spanish origin, but he has remained faithful to Paris as a resident, and generally so in his choice of subjects. He has produced some portraits noteworthy for their fine characterization and their daring exploits of color and of technique, but it is upon his works of *genre* that his fame has its securest foundation. His younger brother, Ricardo de Madrazo, has also developed into an artist of ability and originality, and some confusion of identity has been occasioned by the similarity of their initials. There is, however, only one Madrazo who will be recognized as the master of the family, upon the just grounds provided by himself. With both France and Spain vehement to claim him, his national and artistic identities are so interwoven that it is not impossible that he may become a subject of international dispute.

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No. 75 *Mme. la Marquise* 167

MARR (CARL) . . . . . Munich.

At the exhibition of the National Academy of Design, of this city, in 1881, No. 408 of the catalogue was a large and striking picture which had been exhibited with success in Munich and which was entitled "The Wandering Jew." The accursed and hopeless Ahasuerus, condemned to eternal existence, old and worn with travail and despair, wept on a desolate seashore over the corpse of a beautiful young girl, drowned in her flush of hopefulness, whose fate he envied. The execution of the picture was powerful and the dramatic and pathetic quality of it aroused universal attention. It was subsequently purchased by Mr. George I. Seney and presented to the Metropolitan Museum of Art, among the treasures of whose galleries it is preserved, under

the title "The Mystery of Life," a new and sublimer significance being given to it by the removal of the original legend into the realm of allegory. Some years later, at the American Art Galleries, was shown a picture of girls gossiping in a modern Dutch interior, which would, doubtless, have carried off the prize of the Exhibition had not Mr. Seney purchased it to send it also to the Metropolitan Museum. The arts of the painter of "The Mystery of Life" and of "Gossip" are very wide apart in feeling, but both works are the production of the same hands Carl Marr is a native of Milwaukee, who at Munich, as a pupil of the Academy and especially of Professor Dietz, laid the foundation of his artistic future. The influences of German art and thought inclined him naturally to that allegorical mysticism and tragic sentiment which are exemplified in his "Mystery of Life." The trend of taste in Bavarian art, however, finally sent him to Holland, where his second style, as illustrated by "Gossip," found its origin, and where he really set foot upon his destined path. What Munich began in the scholastic and limited arena of the school and the studio, nature ended by opening to the gifted young artist the whole world, full of subjects and ideas constantly renewed and refreshed, and meeting by sympathy his own true ideals. Light, air, and the joyous brightness of actual existence took with him the place of a brooding shadowiness of contemplation, and while giving its proper direction to his art, gave to the artist his place of fixed eminence among the painters of his school and time.

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MAUVE (ANTON) . . . . . Deceased.

At the Centennial Exposition in Philadelphia, a picture which made its mark in the exhibit from the Netherlands was called "Hauling up the Fishing-Boat." It was one of those sincere and simple efforts at the transcription of nature in which Dutch art is supreme. The painter was Anton Mauve, a man no longer in the flower of youth, but of an energetic nature and a

fresh and spirited style. He was a native of Zaandam, and had been a pupil of P. F. Van Os, but evidently owed most of his art to himself and to the foundation of all art—that universal mother, at whose breast genius is nourished with a vitality that perennially renews itself. Among the earlier pictures of Mauve one may discover traces of his master, in a painstaking finish, a sleek and smooth execution, and a tendency to pleasant color without fibre or strength. When he freed himself and went forth to his studies in the fields, his manner changed as if within a day. Breadth of execution, simplicity of material, a close observation of the variations of nature, characterized it. The student, having learned the substantial processes of painting, became the artist, susceptible to the fleeting impressions of the scene, swift to grasp and strong to execute them. Always well sustained by the Dutch collectors, he was also the recipient of universal European honors. His pictures received the medals of the Salon, and found their place in the great collections of Europe and America. His death, in 1889, was lamented as a loss to the art of the world as well as to that of his native Holland. In water-color painting, as in oil, Mauve enjoyed distinguished eminence, and his later subjects, in both media, were extracted from the rural life of Holland and largely from its pastoral side, its cattle pastures and sheep walks providing him with his happiest material.

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MAX (GABRIEL) . . . . . Munich.

The son of a sculptor, Joseph Max by name, Gabriel Max's art life began in the studio of his father, whom he served as an assistant, until his death in 1855. The boy, then fifteen years

of age, had already given tokens of an ability of the first order at the plastic art, when the removal of parental control left him free to turn his attention to painting, for which he had always had an overwhelming love. He promptly abandoned the chisel and the clay tubs, and until 1858 was a diligent student at the academy of his native city, Prague. Next to painting, music was the worship of young Max's soul, and his earliest original productions were a series of India-ink drawings, illustrating, or, rather, expressing, the fundamental ideas of works of Beethoven, Mendelssohn, and the other tonal masters, which gave him an extensive reputation as an inventive and sympathetic artist. In 1863 he became a pupil of Piloty, at Munich, and like all of the great pupils of this remarkable master, gained from him the essence of a lofty art without becoming an imitator. His picture of a beautiful Christian martyr on the cross, at whose feet a passing Roman youth sacrifices his crown of roses, made a strong mark for him at its exhibition in 1865, and rendered it possible for him to establish himself independent of his master. In 1867 Max opened his studio in Munich, and a few years later was admitted to a professorship at the Academy. He continued to produce works in line with his first notable compositions, works characterized by a subdued harmony of color, and a rare sentiment and noble pathos, in whose simple purity of design and firm delicacy of form the critical eye could trace the influence of his earlier lessons as a sculptor. Without essaying the grand style in his subjects and creating imposing historical compositions, he gave to his poetical and tender realizations of great human episodes of history a grandeur entirely their own, the grandeur of heroic sacrifice and human pain. His fame passed early beyond his native border. All Europe concurred in honoring him with medals and diplomas, and in giving to his art a place in the leading rank of modern productiveness, and among the great public and private collections of both continents he now finds almost universal acceptance.

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MEISSONIER (JEAN LOUIS ERNEST) . Paris.

It is an indication of artistic eminence that it creates schisms in the councils of art. The bitterest battles of criticism and professional opinion are fought over the greatest geniuses. It will not be until posterity has passed upon him that the greatness of Meissonier will receive its permanent establishment. Meanwhile, still alive and productive after seventy-five years of busy existence, he occupies the place of first prominence among living artists. In all the splendor of a fame that a crowned and anointed king might well envy, he can look back over a career that must sometimes be a wonder to himself. How full it must be of those bleak days when he drew on the wood-block, for the price of a dinner, illustrations whose proofs are now the print collector's prizes; of the days when he vainly peddled, from dealer to dealer, paintings which are now received with cheers in auction rooms, and which form the objects of contention among millionnaires. Fifty years have passed since this master of the century received his first Salon medal. The splendor of a magnificent triumph now crowns him with imperishable laurels. There is no corner of the civilized world into which his fame has not penetrated, and it is to be recorded in his honor that he, least of all his family, has been exalted by it. The proudest ornament that he wears on his black coat on the afternoon promenade, that coat which he might cuirass with the most coveted medals out of his cabinets, and still leave the cabinets full, is a fragment of red ribbon that was handed to him in 1846. It is told of the bluff little man with the flowing beard that, as he stands among the crowd at the Boulevard curb, watching the troops go by upon parade, as he is fond of doing, the officers salute him with their swords and the men with a movement of their muskets. The great Napoleon, whose blood-written glories he has made immortal with his brush, perhaps received no prouder homage, and certainly deserved no homage more.

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MICHEL (GEORGES) . . . . . Deceased.

An extraordinary genius, whom it has required two generations of artistic education for the public to appreciate, was Georges Michel. He belonged to the men of 1830, but was not of them. In fact, he was at work in their field while they were still feeling their way with uncertain feet. Michel was a true child of Paris. He was born there in 1763, and never went farther from its roar than the hills and plains of Montmartre, till he died in 1843. The foundation of his art is to be found in the Dutch master Van Goyen, whom he studied closely, and in whose style he painted, but with more strength and less delicacy. Michel began his art life poor, and as a species of attaché of the household of a nobleman who had a vanity to figure as a painter, and who signed the pictures he paid the easy-going young Parisian to execute for him. The connection was profitable to Michel, and when it ended he was able to set up a little curiosity shop for his son. The son dying, the father and his second wife continued the business. Daily at a certain hour they shut the shop up and travelled off to Montmartre, where the artist painted whatever subject struck him in his beloved district, which was then a comparative wilderness of scattered groves and quarry-tunnelled hills. He also worked at home, dashing down effects that came to him, and sometimes completing his out-door studies. His early pictures display a certain richness of color and elaboration of detail, but in his later and finer style he simplified his system and produced those massive compositions, vast plains and solid hills, under skies quivering with exquisite grays and rolling with storm, through which he has become to his country what Constable was to England. Neglected by the public, at a period when art generally enjoyed little favor, Michel in his latter years made no effort to dispose of his works, and a great accumulation of them was distributed after his death. Of a convivial and hearty nature, he laughed at the world which neglected him, left most of his pictures unsigned because, as he said, there was but one Michel and would not be another, and having sold out his shop, wound up his life in humble comfort,

and died convinced of the immortality which, after nearly half a century, came tardily but justly to his memory.

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MILLAIS (SIR JOHN EVERETT), R.A. . London.

The distinguished position occupied by Sir J. E. Millais in contemporaneous art in England is unimpaired by the changes of schools and styles which have occurred since he took his first lessons in drawing at Mr. Sass's academy as a boy. He stands at the head of his guild now, as he stood at the head of his school half a century ago. Born in 1829, at Southampton, his early boyhood was spent in France and among the Channel Islands, where he already produced some quite remarkable sketches from nature. In 1838 he had acquired such proficiency under Mr. Sass that he won the Society of Arts' silver medal for drawing from the antique, and in 1840 he entered the Royal Academy as a student, winning the silver medal there in 1843. His first exhibited picture, in 1846, was "Pizarro Seizing the Incas," and in 1847 he received the Academy gold medal for his "Benjaminites Seizing the Daughters of Shiloh," and a commission to assist in the decoration of the Houses of Parliament. Up to this time he had followed the accepted traditions of art, but association with Rossetti, Hunt, Woolner, and other progressive and congenial young spirits, led to the formation by them of the Pre-Raphaelite Brotherhood, which, in spite of its weaknesses and exaggerations, may be considered as having inspired English figure art with the allied spirits of realism and poetry. For some years Millais adhered closely to the severe artistic rules of the brotherhood, but as he grew stronger his genius burst its shackles one by one, until he had cast off all of Pre-Raphaelitism but what was best in it, and created that style of his own in which he is recognized as supreme. Made an

Associate of the Royal Academy in 1854, a Member in 1863, and a Baronet in 1885, enriched by an admiring nation both in honors and in substantial wealth, he found almost equal recognition abroad, especially in France, where he is an Officer of the Legion of Honor and a Member of the Institute, as well as a Medalist of Honor. Equally powerful in portraiture, compositions and landscape, Millais is as well one of the most versatile and productive of the many great artists of our time whose pencils have been employed in elevating illustrated literature to the level of high art it has attained.

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MILLET (FRANCIS D.), N.A. . . . New York.

The same school which at a little earlier date produced L. Alma-Tadema, developed in F. D. Millet an artist who has given to the art of this country much the same classical impetus that the eminent pupil of Baron Leys gave to that of England. Mr. Millet was born at Mattapoisett, Mass., in 1846, and as a student at the Royal Academy of Antwerp, under Van Lerius and De Keyser, gained his silver and gold medals in 1872 and 1873. It is out of an eclectic study of modern European art, however, that he has formed his own. An active and logical mind, keen observation, and a well-schooled hand have had more to do with his progress than the lessons of his early masters. His first successes were gained in portraiture, and he followed them with a series of classical and *genre* subjects which displayed not only his strength of technique, but the thoughtful and creative spirit of the student, and the philosopher wise in the ways of the world. His pictures found acceptance by critics and connoisseurs abroad as at home, and he enjoys to-day the almost unique distinction among American artists of honor and reward on both continents. Since he served as the American Art Juror at the Paris Exposition of 1878, he has been conspicuously active in all movements calculated to advance the interests of our art, and has done much to promote the ends in view. Mr. Millet became an Associate

of the National Academy of Design in 1882, and an Academician in 1885, and independent of his artistic labors, has performed notable service as a war correspondent in Europe, and as a writer for the leading periodicals of the United States and England on artistic and other topics of current and permanent interest.

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MILLET (JEAN FRANÇOIS) . . . Deceased.

The most heroic presence in modern French art, a presence sanctified by a life of struggle and the grandeur of an overpowering genius, is that of Millet. A peasant boy, proud of the soil that bore him and of the people to whose ranks he belonged, he gave to them the better part of his life and the best of his art. Born in 1814, he began art as a student under a provincial master, continued it in Paris under Delaroche and at the Louvre, and finally, rejecting the accepted and popular conventions and fashions, opened up a new world after a manner entirely original and altogether part of himself. He was earning a scanty living painting signs and portraits and making designs, when, in 1840, he sent to the Salon his first picture—a portrait of his friend Marolle. Absolute and grinding poverty constantly oppressed him, but he was rich in the esteem of some of the most distinguished of his artistic brethren, who perceived in him a genius superior to adverse fate. The accident of the revolution of 1848 and the cholera gave his art the direction for which it was destined. In company with Charles Jacque, in 1849, Millet left Paris, then in the double shadow of political troubles and pestilence, and sought refuge in the calm retirement of the Forest of Fontainebleau. At Barbizon, one of the villages of the district, he made his home. Here, amid rustic scenes that recalled his boyhood, he fought his battle of life and won the great victories of his art. He had as associates the

fellow-revolutionists of French art. Rousseau, Jacque, and Decamps were his neighbors. Diaz, Daubigny, and Dupré were his visitors and his friends. The story of his poverty and his trials has become old by much recapitulation, but in his simple way of life and his complete devotion to his art, he survived adversity that would have broken a less resolute and earnest man. Among his first patrons were Americans, and among his staunchest admirers were American art students; but honors came slowly to him from his own people. In 1853 he received a second-class medal, and in 1864 one of the first class. Now fortune began to show him a kindlier face. Appreciation of his pictures grew. In 1868 he received the Legion of Honor, and when he died in 1875 he was enjoying a comfortable popularity, though he was by no means wealthy. The sale of his "Angelus," in 1889, to the American Art Association, crowned the romance of his career of vicissitudes and trials, and marked the fact that his place at the head of his art was finally conceded to him. This masterpiece has, after successful exhibition throughout the United States and Canada, been recently sold by the owners to M. Chanchard, of Paris, and is now a part of that amateur's magnificent collection.

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MUNKÁCSY (MIHÁLY) . . . . . Paris.

In 1846 the rude village of Munkács, in Hungary, was the birth-place of a child of poverty who was christened Michael Lieb. He had no future but one of misery, such as had preceded him in the experience of his progenitors, and he commenced, almost as soon as he could handle a tool, to earn his meagre living as a carpenter's apprentice. For six years he worked at the bench, with an occasional job of house-painting to vary the monotony of his labor. From this casual employment he found his way to his future. He taught himself to draw, and, in a crude way, to paint. Then a good-natured, poor

portrait painter of Guyla took him up and taught him a little more. From this vagabond master he passed into the hands of the Vienna Academy, and, by a supreme effort, finally secured admission into the Munich École des Beaux Arts, where Professor Adam became his friend and instructor. Here the young artist, who was known as Michael of Munkács, which title he has since adopted as his name, Michael Munkacsy, made such strides in advance that he was enabled, by the winning of several prizes, to set himself up at Düsseldorf in 1869, as a painter. The works of Knaus and Vautier inclined him to *genre* painting, and in 1869 his "Last Day of a Condemned Man" made him famous. His style was so original and so unlike the conventional methods of German art that it attracted attention in Paris, and in 1872 he was emboldened to settle in that city, where he has since resided and where his works have found much favor. He had received a medal at the Salon in 1870, and so was not unknown there. In 1877 he was received into the Legion of Honor, of which he has been an Officer since 1878. Munich and Vienna have made him a member of their Academies, and the whole world in which art finds patronage has accepted him. His "Christ Before Pilate" and his "Calvary," after making the tour of Europe on exhibition, were brought to America and purchased, after a wide display, by the present Postmaster-General of the United States. During the exhibition of the former work in this city in 1886, Munkacsy visited this country and painted some portraits, receiving, personally, a cordial reception, well won by his pleasant personal and his interesting mental traits. His case is an illustration of the triumph of artistic genius over apparently insurmountable difficulties almost unique in the history of modern art.

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MURPHY (J. FRANCIS), N.A. . . . New York.

A little landscape, executed in a fine harmony of color and with great delicacy of feeling, drew a limited amount of notice, at the

National Academy Exhibition of 1876, to a young artist whose name was new to the catalogues. The few who took the trouble to inquire after him, found that he was a native of Oswego, N. Y., some three and twenty years of age, and a pupil of no school save that of nature. The predictions aroused by his first exhibit were confirmed by his successive productions, and in 1885 he was admitted to an Associateship of the Academy, from which he was advanced, in 1887, to the degree of a full Academician. Absolutely devoted to the study of nature, Mr. Murphy has created for himself a manner which individualizes him among the chief American painters of landscape. His sense of color, his appreciation of the harmonies, his feeling for the picturesque, and his vigorous draughtsmanship and resolute execution have gained for his pictures the recognition that can be denied to no work of power. Mr. Murphy, after having battled his way to acceptance in his own country, visited Europe for the first time a couple of years since, and painted some pictures in England and on the Continent. With the exception of these, his productions have been thoroughly national in character, and have added materially to the pictorial record of American landscape. In 1885 Mr. Murphy was awarded the second Hallgarten Prize ($200) at the National Academy of Design, and in 1887 he received the prize of $300 founded by Dr. W. Seward Webb for the Society of American Artists, of which Mr. Murphy is an active and prominent member. He has been awarded a gold prize medal by the American Art Association of New York, and was made a member of the National Academy of Design in 1887.

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No. 207 *Autumn* 236

NEUHUYS (ALBERT) . . . . . Amsterdam.

The remarkable revival in the art of the Netherlands which has marked the second half of the current century, has brought to the front a number of talents in which one sees repeated, with

some degree of modern refinement, the spirit of the older masters which made the Netherlandish schools of the past immortal. The modern men, like the older masters, go to nature for their inspiration, and find in the humble and commonplace life about them material for their brushes which the verdict of the world has endorsed as good. One of the younger *genre* painters of the Low Countries who has achieved deserved distinction is Albert Neuhuys. He is a native of Utrecht, where he was born in June, 1844. His studies began in the Antwerp Academy, and led him later into the studio of G. Craeyvanger, a more noteworthy teacher than painter. But Neuhuys acquired his most efficient lessons from the school of nature, as his pictures show. His subjects, treating of familiar life with technical skill and personal sympathy, belong with those of Israels, Mauve, Artz, and those other leaders of modern art in the Netherlands who have done for the Dutch and Flemish peasantry what Millet did and Breton is doing for those of France.

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DE NEUVILLE (ALPHONSE MARIE) . Deceased.

That France accepted the death of De Neuville, in 1885, as a national misfortune was the most splendid tribute that could be paid to the artist and the man. His whole life had been a romance. Out of his love of art he had surrendered, at its beginning, the material advantages of the career for which his family had destined him. At its end, upon his bed of death, he gave to the faithful woman who for a quarter of a century had been his wife in all but the name, the title which was her due. Palsied and not even over-clear of brain, racked and convulsed by cruel agonies, flashes of a fine soul still illumined his sombre and gloomy departure from the world. It is said that he thought himself once more on fields of battle, and imagined, in his last hours, the reality of the pictures in which he had made his country's heroism immortal. Before his fading sight floated the

smoke of Magenta ; in his dull ears roared the cannon of Buzenville ; he heard, in the echoing chambers of his memory, the cracking fusillade of Le Bourget, and the shouts of victory, in the guttural German tongue, when the church door fell in and a few heroes, dripping blood themselves, brought out to the army it had required to conquer him, their dying commander helpless in the chair from which he had issued his last commands. Born at St. Omer in 1836, De Neuville had in less than fifty years of life created a new military art for France. No man has made so much out of the dramatic incidents of great wars as he. The tragic episodes of battle, the individual events of the campaign, were his themes, for the human appeal they made to him was repeated by him on the canvas. Where Detaille, his great successor, is a thorough realist, De Neuville always remained with a vein in him of that poetry which elevates the artist above mere materialism. You see war in all its disciplined splendor in Detaille. In De Neuville you hear also the distant grumble of the cannonade, the shriek of the bullet, and the shrill whistle of the descending steel, and through the infernal chorus the wailing cries of bereavement that the dead man on the battle-field cannot, happily for himself, distinguish in the eternal silence into which he has passed. De Neuville received his first medal in 1859, and was an Officer of the Legion of Honor when he died.

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NICOL (ERSKINE) . . . . . London.

A house-painter's apprentice of Edinburgh one day, some sixty years since, applied to the Trustees Academy of that city for admission to the art school as a student. The drawings he exhibited commanded consideration for him, and thus Erskine Nicol commenced one of the most successful careers in the chronicles of English art. From his house-painter's labors of the day

he subsisted until he had become a sufficiently accomplished draughtsman to undertake an engagement as drawing master at the high-school of Leith, in which town he was born in 1825. From Leith he went to Dublin, where he earned his living as a drawing master, and continued his studies, later returning to Edinburgh, and finally, in 1863, settling in London, where he now resides. Previous to his removal to London he had been made a member of the Royal Scottish Academy. In 1866 he became an Associate of the Royal Academy of London, and in due time a full Academician. Devoted to *genre* subjects, Mr. Nicol has in them produced a long series of superb studies of life and character in his native Scotland and in Ireland, where, during his sojourn and from subsequent visits, he amassed a rich store of material. As a colorist he has no superior in England. As a delineator of character he has no equal in his native art. A shrewd, dry humor expresses itself in his works, and a broad and genial sympathy with humanity lends them heartiness. Although known throughout the world by engravings from his pictures, Mr. Nicol's paintings are of unusual and infrequent appearance in collections outside the insular limits of Great Britain, where they find an invariable acceptance. He has exhibited, generally through the generosity of collectors owning his works, at the National Academy of Design in this city, at the Centennial Exposition in Philadelphia and at a few American loan exhibitions, and has been medalled at the Salon and other Continental art displays.

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PASINI (ALBERTO) . . . . . Paris.

In the Chevalier Alberto Pasini we have an Italian who paints the Orient as a Turk might who was born to its spirit and nourished on its air. A native of Busseto, near Parma, he

enjoyed the instructions of three great masters. From Ciceri he acquired his firm draughtsmanship, from Isabey his color, and bold and fluent execution of the brush, and from Rousseau the deeper feeling and sentiment of that master of landscape. The influence of Isabey is exercised at its happiest in Pasini's pictures in those exquisite groups of figures with which they are enlivened, and which give to landscapes, in themselves of a masterly style, the additional interest of *genre* compositions. A fortunate chance sent Pasini to the East at the commencement of his independent artistic career, and in several years' residence in Turkey, Arabia, and Persia, he accumulated the experience and the material upon which his most successful art is based. No man of our time succeeds like him in realizing upon canvas the life and spirit of the Orient, its splendor of color, brilliancy of burning light, and barbaric sumptuousness of gorgeous pageantry. His color is strong, bright, and true, his grasp of form and character vigorous, and his touch has the certainty of a well-schooled hand, directed by an observant eye. His treatment is broad, although not negligent of detail; the light effects of his pictures are often peculiar but always striking, and in his command of aerial perspective he is particularly fine. He sees and presents to us the real life of the Orient from an artistic standpoint, leaving its natural poetry to speak for itself through the truthfulness of his delineations. He is an Honorary Professor of the Academies of Parma and of Turin, a medallist of all the great exhibitions, and since 1878 an Officer of the Legion of Honor, into which order he was received in 1868.

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VON PETTENKOFEN (AUGUST) . . . Vienna.

Beginning life as a soldier, Pettenkofen is concluding it as one of the leaders in Austrian art. He was born at Vienna in 1821,

and entered the army, where he saw some years of service. His first studies of military life, which he afterward utilized in his paintings, were made at this period. Whatever instruction he may have had in art was casual and irregular. It is certain that he taught himself to paint, and to this is to be ascribed his minute and somewhat timid and labored style of the commencement of his artistic career. With experience came confidence, however, and by 1860 he enjoyed in Austria a reputation almost akin to that of Meissonier in Paris. He found his subjects among the soldiery and peasantry of the empire, and painted cabinet pieces of exquisite delicacy of execution, picturesqueness of composition, and variety of characterization. Painting life as he felt as well as saw it, he gave to his least significant works a poetic trait, and as a colorist he ranked among the first of Germany. He was made a member of the Vienna Academy in 1866, of the Munich Academy in 1867, a Knight in 1876, and a professor at the Vienna Academy in 1880. His works are not common in America, since the demand for them in European collections leaves little opportunity for them to find a foreign outlet, but the comparatively few that came to this country are of a quality to confirm here the reputation that the artist enjoys at home, of being one of the foremost and greatest figures that the art of Austria has known.

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PICKNELL (WILLIAM L.) . . . . Boston

The criticism of France, England, and America has united with an unusual unanimity in endorsing the art of William L. Picknell, and from the time when his "Road to Concarneau" introduced him to New York at the American Art Galleries, he has been an important personality in our art. Born in Boston in 1853, he became a pupil, at Rome, of George Inness. During two years of that artist's sojourn in Italy, Picknell remained in his studio. Thence he passed over to Paris, to study the

figure under Gérôme, from whose studio he went into Brittany to become one of the colony of painters and students presided over there by Robert Wylie. His first exhibit at the Salon was made during this period, and in 1880 his "Road to Concarneau" won him an honorable mention. In London as in Paris his pictures scored a success which was repeated upon his return to America in 1882. A distinguishing quality of his work is his hold on local color, thanks to which the character of his scenery is always accurately expressed. His French landscapes are as thoroughly French as his American landscapes are American, while his own frank, decided, and broad style of execution remains individual. While devoting himself largely to marine and landscape subjects, Mr. Picknell is also an accomplished and forcible painter of the figure; and some of his pictures in which the two are combined do double honor to his versatility and his sound artistic training. In the treatment of purely natural subjects, however, his strong and true color, his vigorous touch, and the quality of vibrating light and atmosphere which he commands, have justly commanded for him the widest attention, and the greatest admiration and respect.

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POKITANOW (IVAN) . . . . . Paris.

One of the most interesting personages in the development of Russian art which is part of the history of our time, is the landscape painter Pokitanow. He was born at Odessa, and left largely to himself, as indeed were most of his brethren of the time, for his artistic development. His first hints at practice were derived from a few old German prints in the possession of his family, and he commenced to draw from nature on the plan laid down by Dürer and Holbein, minutely accurate, laboriously painstaking, and analyzing detail as a botanist would. In later years, when his expanding talent and intelligence lifted him out of the rut of petty observation into which he had wan-

dered on untutored feet, a reminiscence of his original studies still remained with him in a love of fine finish and careful drawing on a small scale which have won for him the sobriquet of "the Meissonier of Russian landscape." Among sympathetic collectors his charming little pictures of Russian nature made him many friends, and he was not long in securing for himself a place of permanent honor in his national art. Odessa, Moscow, and St. Petersburg loaded him with medals and with patronage, and when, as all good Russians with artistic gifts eventually do, he wandered to Paris, he found even greater favor there. He still maintains his studio on the banks of the Seine, although with each recurring season he seeks upon the steppes and among the grain fields and farms where he was born the subjects which his delicate brush preserves so brilliantly.

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No. 11 *The Hunter* 134

QUADRONE (GIOVANNI BATTISTA) . . Turin.

It is one of the attestations of the impression made by Meissonier that in every European state there is some painter of detail pictures who by the exceptional excellence of his work is dignified with the sobriquet of the great Frenchman. In Italy it is Quadrone who has received this popular re-baptism. "The Italian Meissonier" is by no means an improperly conferred title in his case. He is certainly a master in his walk of art, of rare and perfect strength. Quadrone is a Piedmontese, born in 1844 at Mondovi. Gamba and Gaetano Ferri were his first masters at the Turin Academy, and after having swept all the native prizes available, he went, in 1868, to Paris, to study under Bonnat and Gérôme. After two years of Parisian polishing he returned to Italy, where he has since resided. While devoted to detail and exceedingly elaborate in his methods of execution, the Italian spirit reveals itself in him through an invariable selection of a point to his subjects. He always has a little story to tell, as well as his models and types to paint. A

touch of humor and of light satire animates his pictures, and lends them an interest independent of their artistic merits. Like all Italians, he is a shrewd judge of character, and this trait finds constant reflection in his works.

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No. 85 *In from the Cold* 172

RÉNOUF (ÉMILE) . . . . . Paris.

It is a curious illustration of how little an original mind is controlled even by the strongest influences that Émile Renouf, a pupil of three figure painters, Boulanger, Lefebvre, and Carolus-Duran, is ranked among the leading marine, landscape, and *genre* painters of France. Only in his portraits does he display any suggestion of his school, and in them the reminder of Duran is very slight indeed. Except in good draughtsmanship, Lefebvre and Boulanger have left no impress on his art. Renouf was born in Paris in 1845. His earlier exhibits in the Salon, commencing in 1870, were marine subjects full of airiness and the sentiment of the sea. His first great success came to him at the Salon, with "The Helping Hand," which formed one of the centres of attraction in Mr. Seney's collection, six years since. In this beautiful and touching composition, a little fisher's child tugging with her baby hands at the ponderous oar to aid her grandfather, the artist produced an idyll of the peaceful sea that appealed to every heart. He has painted it in other moods as well, with its billows roaring in wrath, and strong men buffeting them in vain, and he is at his best in those compositions in which man and the ocean are brought together. A couple of years ago the artist visited this country, and executed a number of commissions for portraits and other works which were highly successful. The close observation and analytical intelligence displayed in all his works enabled him to readily adapt himself to strange surroundings and seize upon the spirit of scenes and people strange to him before with a

ready grasp. Renouf has taken medals of the second class in Paris, 1880; of the first class at Munich, 1883; and at succeeding exhibitions, and is personally highly esteemed for his sterling integrity of principle and serious devotion to his art.

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No. 98 *Hoisting the Night Signal* 179

RICO (MARTIN) . . . . . Paris.

Rico is a Spaniard by birth, but of almost entirely original development. He was born in Madrid, and taught to draw by a good-hearted cavalry captain who practised art, after a fashion, as an amateur. From the trooper's hands he passed to the Madrid Academy, and he made his living as he advanced by drawing and engraving on wood during his hours of leisure. On the small savings of this labor he would wander off on foot during the summer, studying from nature, living among the gipsies and the herdsmen out of doors, quite as often hungry as well fed, and at the end of the season almost compelled to beg his way back to Madrid. As a result of his unremitting industry, he, in 1862, secured the first *Prix de Rome* ever given at Madrid for landscape. The four years' pension involved by the prize may be used by the winner either at Rome or Paris. Rico went to Paris. His amiable compatriot, Zamaçois, took him in hand, Meissonier and Daubigny advised him. For four years he studied nature, and then, when his period of pensionate had expired, he found a patron and fortune. The patron was the father of Jules L. Stewart, the painter. Mr. Stewart is one of the most enlightened and generous collectors of modern times, and from the time he discovered the young Spaniard he sustained him with encouragement, and advanced him with other amateurs, until his works were in a demand that required no further nursing. In water color, as in oil, his brilliant and animated style commanded praise and popularity, and he was enabled to seek in Spain and Italy, and even in the Orient, for

subjects. In 1878 Rico was medalled at the Salon and endowed with the Cross of the Legion of Honor. Even in the splendor of his prosperity, he has not lost the simple habits of his pinched and needy boyhood, and it has been remarked of him that with his guitar and a bundle of cigarettes he could make a journey round the world.

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No. 36 *The Banks of the Adige* 147

ROQUEPLAN (JOSEPH ETIENNE CAMILLE), Deceased

Roqueplan, or Rocoplan, as he was sometimes called, was one of the men of 1830 who carried French art out to nature. He was born at Mallemart, at the mouth of the Rhône, in 1800, and died in Paris in 1855. He first painted under Abel de Pujol, and later under Gros, and his works include *genre*, landscape, and marine subjects. As early as 1824 his talent was recognized by a Salon medal, and in 1831 he was admitted into the Legion of Honor. The enlightened and liberal Duc d'Orleans was one of his first patrons. At the sale of the duke's collection after his tragic death, Roqueplan's picture of "The Antiquary" sold for the then enormous sum of 30,000 francs. Roqueplan was one of the splendid corps of artists employed by the state in the decoration of the Luxembourg, and the national collections of France are rich in his works. In his landscapes and marines he produced charming effects of light and color, and among his *genre* subjects are some veritable gems. In the greater fame of the Barbizon painters, his genius has been treated with unmerited neglect, but the immutable justice of time is again bringing before the public his claims as a great and sincere artist, and an original and industrious reformer in the higher walks of his art.

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No. 56 *At the Stile* 157

ROUSSEAU (THÉOD. PIERRE ETIENNE) . Deceased.

The career of Rousseau was analogous to that of Millet in its protracted and painful struggle. Born at Paris in 1812, poor, sensitive, and of the highest nervous organization, the young artist began with the exhibition of the Salon of 1826 his long life of original effort beset by trouble and despair. He was from the first a naturalist, and suffered repeated rejection, and even insult, at the hands of Salon juries, controlled by disciples of the classical school, to which his art was a perpetual challenge and defiance. He was one of the first men of his time to settle the now famous artistic colony at Barbizon, and with Corot, Daubigny, Diaz, and Dupré, stands as an associate founder of the modern school of French landscape painting. His art was an art of deep feeling, and more than any of his colleagues did he possess the power of lending to landscape a strong dramatic quality. In effects of atmosphere and light he excelled, and as a colorist he stood supreme. Rousseau and Millet were neighbors at Barbizon and close friends, and when poverty pressed the latter hardest, it is recorded of the former that he found out of his own need something to spare for his less fortunate associate. A touching romance is associated with Rousseau's life. His wife was subject to a mental affliction which would have justified her seclusion in an institution, but in his deep devotion to her her husband refused to put her away from him, and during all his life suffered the torment of continual nervous strain from her irresponsible violences. By a mockery of fate, he died before her, in a condition of mental decay similar to but more deadly than hers, and which preluded his end with months of anguish. His death occurred in 1867. A pupil of Lethière and Remond, Rousseau really, however, owed his artistic development to his study of nature. He received his first third-class medal at the Salon of 1834, medals of the first class in 1849 and 1855, and a Medal of Honor the year of his death. He was made a member of the Legion of Honor in 1852. In 1867, his failure to secure an Officership of the Legion, which was largely due to intrigue on the part of his

enemies, proved a severe blow to him, and undoubtedly bore a share in accelerating the advent of the malady which carried him off.

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ROYBET (VICTOR LÉON FERDINAND) . Paris.

When, at the Salon of 1866, the "Jester of Henry III." won for its painter his first medal, France hailed in Roybet a new prophet in current art. The combination of a true feeling for color with vigorous expression of form and correct decorative instinct was then an uncommon quality in the studio. Roybet painted with a naturalistic power, yet with also a pictorial sympathy which did not permit of the doctrine of the realists that anything that could be painted was good enough to paint. He required that his subject should be as attractive as its rendition was accurate. His cavaliers and ladies, his groups and cavalcades, were not only picturesque in themselves and realized with remarkable vividness and vitality, but they were presented in picturesque incidents and surroundings. The painter is a native of Uzès, in the Garde, and was born in 1840. He had begun the study of art at the École des Beaux Arts, at Lyons, and settled in Paris not long before his *début* at the Salon. An immediate favor followed the warm critical reception of his first works, and he entered upon a career of success which years have only added to, and which has made his name familiar throughout the civilized world. To successive exhibitions he sent a splendid series of canvases, representing social and historical episodes of the past, in each of which his powers found stronger and ever stronger expression ; and in the art world itself, and in that of the art lovers whose collections his brush

has enriched, he enjoys an esteem which is commensurate with his genius, at once so brilliant, original, and sincere. An exhibition of his collected works in Paris last year was the occasion of an enthusiasm which has been rarely aroused by any display in that city of the productions of a single hand.

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SALA Y FRANCES (ÉMILIO) . . . Madrid.

One of the Spaniards who have aided so materially in the modern revival of their national art is Emilio Sala y Frances, more widely known simply as Emilio Sala. He is a native of Alcoy, Spain, and won his first medal at Madrid in 1871. Competent critics then already discovered in the enthusiastic youth one of those talents to which Spain looked so hopefully for her artistic regeneration. His first works were of a most ambitious order, treating of tragic and dramatic subjects in Spanish history. Between the composition of these the artist produced a number of *genre* subjects, drawn from native life, which were not long in securing favor. He has also painted some extremely effective scenes of Moorish life, and produced portraits marked by a vivid personality, and a spirited and strong execution. Like all of his compatriots of the easel, he has an inclination to a realistic rendition of his *motifs*, but always governed and guarded by the imaginative tendency which is part of the life-blood of the Spaniard in every line of creative productiveness. The marked originality of his style and the independence of his methods may be laid to the score of his being almost entirely self-taught, and so subject to none of the influences which might impair or weaken his individuality of expression.

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No. 92 *The End of the Game* 176

SALMSON (HUGO FREDERICK) . . . Paris.

At the commencement of the year 1860, Professor Voklund, who presided over the Academy of Fine Arts at Stockholm, pointed out to an artist who was visiting the school a modest-looking young man of sixteen or seventeen, who was painting in the life class from a nude model. He was working with the simplest palette, and only a couple of brushes, but his figure, for accuracy of form and color, was by far the best in the class. The professor, enthusiastic in the cause of his favorite pupil, predicted for him an artistic future of which his student work was an earnest. The youth whom he commended was Hugo Frederick Salmson, a native Swede of the city in which he began his study of his art. From the Stockholm Academy Salmson emerged with sufficient courage to establish himself in a modest studio, where he painted *genre* pictures based on the history of his Fatherland. These had sufficient merit to produce patronage for him, and in 1869 he was enabled to proceed to Paris, where, at the École des Beaux Arts, and under Charles Compte, he still further improved his technical knowledge and his experience. In 1871 his progress secured for him the appreciation of his native city, in the form of his being elected a member of the Stockholm Academy, and in 1879 he achieved a second triumph in his Salon picture, representing an arrest in a village in Picardy, being purchased from the exhibition by the government for the Luxembourg collection. While producing much in the line of elegant portraiture and subjects of a social order, Salmson has always remained faithful to the humbler walks of life as well, and some of his strongest and most memorable canvases have for their characters and *motifs* the peasantry and their labors of the Northern land in which he was born.

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SCHREYER (ADOLPHE) . . . . . Paris.

There is no suggestion of the German in the art of Schreyer, yet it was in that most German of cities, Frankfort-on-Main, that he was born in 1828. Theophile Gautier, who admired his pictures to the verge of extravagance, once defined him as "a Teutonic accident." Schreyer was, however, fortunate in coming of a family of wealth and distinction, in consequence of which he was permitted from his youth an independence of movement and study which liberated him from the then restricted influence of his native art. He travelled much, and painted as he went. In 1855, when his friend, Prince Taxis, went into the Crimea, he accompanied the prince's regiment, and at this period he began producing those battle scenes which gave him his first fame. Wanderings in Algiers and along the North African coasts into Asia Minor, resulted in those pictures of Arab life which are so popular, while visits to the estates of his family and his friends in Wallachia provided him with another of his familiar classes of subjects. Schreyer is essentially a creative painter. He finds his subjects in nature. His memory is a mine of models for him. But everything he paints is imbued with his own spirit, too dashing and bold and resolute to secure the subtle poetry of Fromentin, and too refined in feeling to rival the fierce force of Delacroix, but always instinct with life, movement, and the ripe and rich reflection of the artist's colorful mind. Between these two great painters Schreyer's manner is a happy compromise, entirely independent of servile imitation, an expression, in fact, of a sympathetic recognition of kindred spirits in them. Until 1870 Schreyer was a resident of Paris, but since that time he has divided his life between that city and his estate at Kromberg, near Frankfort, where he lives surrounded by his horses and hounds, practising his art with an energy that advancing years have been unable to impair. He was invested with the Order of Leopold in 1860, received the appointment of court painter to the Duke of Mecklenburg in 1862, is a member of the academies of Antwerp and Rotterdam, and received first med-

als at all the important European expositions between 1863 and 1876.

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STETTEN (KARL VON) . . . . . Paris.

French art working in a German spirit has produced one of the classical painters of the generation in Karl von Stetten. A native of Augsburg, he went to Paris with the impressions of his national art strong upon him. As a pupil of the École des Beaux Arts, and successively of Jules Lefebvre, the late Gustave Boulanger, Courtois, and Dagnan, he conquered successively those stages of technique upon which he founded his own manner. He is thoroughly original in his style, and the only reflection of his masters that can be discovered in him is that of the two first named, and these only in his choice of subjects. In 1884 his "Cleobis and Biton," a touching and beautiful realization of a pathetic classical legend, drew notice to him at the Salon, and his "Evening" at the next exhibition made him still more popular with the more critical public. In 1886 he made his *début* as a painter of powerful and characteristic portraits, and since that time has figured in portraits and imaginative compositions and in *genre* works. His pictures are marked by careful drawing, graceful composition, and an execution almost elegantly polished, and where he represents scenes of the past he invariably proves himself an authoritative investigator into the archæology and history of the period which he treats. He has his studio permanently in Paris, and has latterly given much of his

attention to important decorative compositions for public purposes.

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STEVENS (ALFRED) . . . . . Paris.

France and Belgium set up rival claims to Alfred Stevens, and at one time there was a keen dispute between the critics of the two countries as to the honor of his ownership. It has been latterly conceded, however, that in the art of the disputed master his two schools may share their titles for recognition. Born at Brussels in 1828, Stevens studied first at the Paris École des Beaux Arts, and later under Navez in Belgium. Navez, a gifted follower of David, laid in his more gifted pupil the sound foundation of an artistic future. Young Stevens also received encouragement and support from his elder brother Joseph, a distinguished painter of *genre* and animal life. From the studio of Navez, Stevens passed to that of Roqueplan in Paris, and there he created for himself the style by which he became prosperously known. His first exhibitions of original works were made in 1849, and he early found powerful patronage. As he advanced in power, he discarded his early manner, in which the influence of his Belgian schooling found reflection, and developed a lighter touch and more poetic sentiment, with greater elegance of style and execution. Medalled at Brussels in 1851, he received medals of the third, second, and first classes, respectively, at Paris, in 1853, 1855, and 1867. In 1855 he was invested with his native order of Leopold, in 1863 he became a member of the Legion of Honor in France, and in 1878 reached a Commandership. Austria and Bavaria have likewise admitted him to official honors, and the museums of France, Belgium, Germany, and England give places of prominence to his works, which testify to the esteem in which he is held. As the head of a strong and influential school, by which the combination of impressionistic sentiment with realism has

been given a permanent place in modern art, Stevens makes a figure of individual importance, and secures the assurance of a future of respect which will duplicate that which he has conquered for himself at his easel.

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STEWART (JULIUS L.) . . . . . Paris.

A Philadelphian by birth, Julius L. Stewart is none the less a thoroughly European product in his art. He enjoyed the happy fate of being son of one of the great collectors of modern times, and thus of being from childhood surrounded by the ripest influences of contemporary art. His father, who is the owner of one of the finest private galleries and cabinets in Paris, is the possessor of the choicest works of Fortuny, whose great genius he was among the first to recognize, and of masterpieces from other contemporary brushes, whose wielders found in him an early and appreciative patron. That association with such works should have an influence on his son, is but natural. The talent of young Stewart evidenced itself so forcibly out of the surroundings of his boyhood, that it was only necessary to give it a direction; and this was found for him in the studios of Zamaçois, of Madrazo, and of Gérôme—three artists who enjoyed the friendship as well as the support of his father. The earlier original works of Julius Stewart were as brilliant, colorful, and spirited as if they had come from an easel native to Spain or Italy; but with his advancing powers, and his wider social range in Paris, his style assumed a more subtle and elegant form, and he occupies to-day a

unique place as the painter, *par excellence*, of modern social life in the gay city. He paints the festivals and the diversions in which he shares, as only he can who enters into them in body and in soul. His great ladies are real great ladies of the Salons; his dandies are real dandies of the Boulevard and the clubs; and his aristocrats are real aristocrats, whose titles of nobility are worn as naturally as their dress suits, or the uniforms that give them the dignity of state figures in an official pageant.

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No. 305 *The Hunt Ball* . . . . . , 291

TISSOT (JAMES) . . . . . London.

Two artists whom England claims for her own, though both are of foreign origin, are James Tissot and L. Alma-Tadema. The latter is a Belgian by birth; the former, a native of Nantes in France, but by long residence in London Anglicised in everything but his talent, which stills retains its national gracefulness and spirit. Tissot, a pupil of Flandrin and of Lamothe, was known as an exhibitor at the Salon as far back as 1859. His "Faust and Marguerite" of 1861 was purchased by the State and is in the Luxembourg, and his early pictures were commonly scenes from the mediæval period, executed with an affectation of the style of art of the period itself, in a certain severe precision of manner and simplicity of method. In 1870 he exhibited at the Salon for the last time, and, settling in England, came rapidly into vogue there as a painter, and into popularity as an etcher. He had commenced to find his subjects in modern familiar life, and by a happy selection of his types of womanhood he struck the keynote of success. His women, graceful, elegant, and distinguished of manner, formed a distinct artistic creation, and the surroundings in which he placed them exhibited equal originality of selection and picturesqueness of condition. As an etcher by the dry point method, Tissot proved himself quite as dexterous a master as with the brush, and the proofs of his plates are now among the print-shop's costliest rarities.

After many years of absence from the French exhibitions, he a couple of years ago made in a Paris gallery a private display of a series of character studies of Parisian women of the period, which secured for him in France a repetition of the great success which had long been his on the English side of the Channel. He has also produced some remarkably spirited and original works in portraiture.

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No. 90 *In the Louvre* 175

TROYON (CONSTANTINE). . . . Deceased

A man of a rustic manner, bluff and bold, who might have been one of the gamekeepers or herdsmen whom he painted—such was Constant Troyon. Troyon was born at Sévres in 1810, and worked in the porcelain manufactory, as his father had done before him. Riocreux, the flower painter there, taught him to draw, and at twenty years Troyon was a student of landscape-painting from nature with some advice and encouragement from Roqueplan, whom he met on one of his sketching tours and who became interested in him. It was as a landscape-painter that Troyon made his *début* in the Salon of 1833, and in this walk he displayed a sentiment for light and color of the first order; but in 1847 he astonished the Salon, after a trip to Holland, where he had studied the old Dutch masters closely, with a cattle piece so splendid in spirit and so powerful in color and vivid realism, that his fame was established at a single stroke. In 1849 he was decorated with the Legion of Honor, and the augmentation in the prices and the popularity of his works made him rapidly rich. The great school of French cattle-painting, whose foundation Bracassat had laid, Troyon built up. He gave to the brutes he painted, life and soul. His oxen have the grand movement of nature, his cows ruminate the cud and watch you with their soft eyes, his sheep bleat an appeal out of the canvas, and the dog which guards the flock or travels at the

heel of the poacher or the gamekeeper only needs to bark to be alive. Poetry saturates his art—the humble rustic poetry which becomes majestic through its very simplicity. Troyon's color, his appreciation of light and the ripeness and harmony of tone which characterize his pictures, were sustained to the last. He won medal after medal, at Salons and expositions, and enjoyed for nearly twenty years an uninterrupted course of honor and prosperity. Like Corot, he remained unmarried, content with his art and helpful of the younger talents whom his genius attracted to him, and upon whom he made an impression which one sees reflected still in French art. Sixty masterpieces from his brush graced the Salon between 1833 and 1865, in which latter year his splendid career passed into a splendid memory.

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TRYON (DWIGHT WILLIAM) . . . New York.

A new landscape painter made his appearance in New York at the National Academy exhibition of 1872, in whom artists and critics professed to find the promise of a revelation in his art. It was at a time when the familiar, older school of American landscape was becoming hackneyed, while no newer form of expression in the art had as yet asserted itself. D. W. Tryon was one of the first of the younger American landscape painters to seek abroad for a direction and an inspiration not to be found at home. Born at Hartford, Conn., in 1849, he settled in Paris in 1876, where he was at various times a pupil of Jacquesson de la Chevreuse, Daubigny, and A. Guillemet. Under these masters he confirmed the promise of his *début*. The originality and feeling demonstrated in his picture of 1872 received the reënforcement of technical skill that was required to perfect them, and in 1881, after years of study in France, Italy, and Holland, he returned to the United States to take his place among the leading painters of landscape in America. It is especially in his moonlights that Mr. Tryon finds most eloquent expression. The serene mystery of night, always luminous and peopled with vague form, presents for him a problem which his brush is happiest in solving. The poetry of gray October days, of winter evenings when the frost-fog rises from the rivers, and of spring twilights when the atmosphere is like a veil of silver, have likewise found in him a sympathetic and masterly interpreter. Mr. Tryon now has his studio in New York, and is a member of the Society of American Artists, at whose exhibitions some of his most notable works have been displayed.

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No. 115 *Moonlight* 189

TURNER (CHARLES YARDLEY), N.A. . New York.

At first a pupil of Jean Paul Laurens in Paris, and later of Munkacsy and of Bonnat, Mr. Turner enjoyed the contact and influ-

ence of three strong painters in the formation of his own art. He had not by any means gone to them without preliminary equipment, however, for even in his earlier student years, as one of the workers at the National Academy Schools and the Art Students' League in New York, he had won commendation by excellent draughtsmanship and a sound sense of color. What his native schools began the *ateliers* of the French masters completed, and his first exhibit of an original picture in New York, at the National Academy in 1882, was accepted as his valid title to recognition. This exhibit consisted, in fact, of two pictures. One, a "Scene on the Grand Canal, Dordrecht," showing the milk-men and women returning to their boats, after the day's delivery of milk, was a forcible and characteristic study of a picturesque feature of Dutch life. The other, "The Days that are no more," representing a young widow and her little son descending the stile from a country graveyard, brought forward the sentimental side of the artist's nature. While a painter of a realistic tendency, and in everything a devoted student of nature, Mr. Turner has never been content with the mere substance of things, and his imaginative and creative activity has produced some works of distinct native feeling and interest generally in illustration of American poets. He became an Associate of the National Academy in 1884, and a Member in 1886. He is also a Member of the Society of American Artists, and of the American Water Color Society, and as an etcher ranks among the leaders in that art on the Western continent. He is a native of Maryland, having been born in Baltimore in 1850.

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No. 242 *Dreaming* 254

ULRICH (CHARLES FREDERICK) . . Venice.

Probably no young American artist made a more auspicious first appearance before the public than Charles F. Ulrich. His pictures, so admirable in technique, fine in color, finished in detail,

and strong in character, were the sensation of their day. They presented the artist as a sincere and thoughtful man, into whom had entered some of the spirit of the great Dutchmen, Van der Meer of Delft, Pieter de Hoogh, and their brethren of the glorious epoch of Netherlandish art, while the advanced methods of the modern schools had rendered his hand skilful and his eye keen. Born in New York City in 1858, Mr. Ulrich was the son of a photographer who had himself been a painter, and who encouraged in the boy the talent which he displayed in his early childhood. After laying the foundation of his education at the National Academy of Design, he was transferred to Munich in 1873, and there for eight years he painted at the École des Beaux Arts and in the studios of Löfftz and Lindenschmidt. Upon his return to America, he commenced the production of a series of pictures simple in subject but remarkably elaborate in detail and polished in execution, which included the "The Glass-blowers," with which he crowned his success in 1883. He followed this in 1884 with an important and masterly scene at the emigrant depot in Castle Garden, under the title of "In the Land of Promise," a picture which with its variety of character and delicacy of sentiment demonstrated the breadth and strength of his talent in a commanding degree, and won for him the Clarke prize at the National Academy and an associateship. For some years Mr. Ulrich has resided abroad, principally in Venice, and his art has during that period secured him the highest recognition in the art circles of Germany, and in Paris and London.

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No. 209 *The Wood Engraver* 237

VAN MARCKE (ÉMILE) . . . . Deceased.

The most distinguished pupil through whom Troyon bequeathed to the succeeding generation a reflection of his own genius is Émile van Marcke. Van Marcke was born at Sévres in 1827, of artistic stock. He was employed in the porcelain works as a decorator when he attracted the attention of Troyon. The

latter was in the practice of making a weekly visit to his mother, who resided at Sévres, and so the young decorator and the elder artist were frequently in contact. The constant sermon of Troyon was that the gifted youth should go to Nature, and Van Marcke, in the time spared from his trade, obeyed the injunction. He, however, lacked the confidence to produce original work until the encouragement of Troyon again came to his aid, and a certain degree of success emboldened him to abandon the pottery for a studio in Paris. Van Marcke's early pictures betray strongly the feeling and influence of Troyon. While more careful in drawing and more elaborate in detail, their color and technique show the association of the master. But with increasing confidence and experience, Van Marcke created a style, with which he is now thoroughly identified. His color became fresher, livelier, and more brilliant, and his effects of light brighter and more sparkling. He is a master draughtsman, equally a master of composition, and the grouping and modelling of his cattle is always pictorial and true. His landscapes are of an equal degree of excellence, and are replete with the charm of a joyous and smiling nature. Effects of midsummer midday and of showery skies over pastures enriched by a humid soil find particularly happy rendition at his hands. Van Marcke appeared first at the Salon in 1857, and has been repeatedly medalled in 1867, 1869, 1870, and at the Exposition Universelle of 1878 received a medal of the first class. He was invested with the Legion of Honor in 1872, and received additional honors at recent exhibitions. Died January 7, 1891.

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No. 42 *The Cow-Keeper* 150

No. 306 *Rich Pasturage* 292

VIBERT (JEAN GEORGES) . . . . Paris.

One of the strongest individualizations among the artists of Paris is Vibert. At the age of fifty he still preserves the spirit of his student years. He is not only a painter but a satirist of drastic power and an author of pointed excellence. He is a Parisian

by birth, and if he may be said to be a pupil of any one, his master must be considered to be Barrias, although he also did some early work under Picot. He first exhibited at the Salon of 1863, and made a virtual failure. His active intelligence gave a new direction to his art, and seven years later, at the age of thirty, he was decorated with the Cross of the Legion for his "Roll Call After the Pillage." His good-humored satires on the hypocrisy and self-indulgence of monkish and ecclesiastical life did much toward advancing him in popularity, and one of the latter, "The Missionary's Story," may be recalled as having been sold in this city, at the sale of Mrs. Morgan's collection in 1886, for $25,000. Vibert was not content with triumphs in oil alone, but spurred by the exploits of Fortuny in water color, he began in it a series of experiments that have placed him among the first aquarellists of the world. He was the leader in the movement that resulted in the formation of the now powerful Society of French Water Colorists, a society that, by its lofty standard, really forced the Salon into a marked reform in the character and improvement in the quality of the pictures it accepted for exhibition. Vibert is a passionate devotee of the drama, a persistent theatre-goer, and himself the author of some witty and successful pieces. This side of his character is very clearly revealed in the always dramatic and effective manner of his compositions, in which a point is never lacking and in which a story is invariably clearly and sharply told. He is an admirable colorist, fond of daring experiments, and in his execution is as accurate and painstaking as he is elegant and graceful.

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No. 61 *The Forbidden Book* 159

No. 173 *An Art School* 218

VILLEGAS (JOSÉ DE) . . . . . Rome.

It was from Mariano Fortuny, whose genius inspired Spanish art with new life, that Villegas received much of the direction and form of his own talent. He was one of the artists who formed the little colony in Rome which gathered about its gifted young

leader, and in his peculiar line the most brilliant of them all. When Fortuny made his famous visit to Granada, where he commenced his series of grand oriental subjects, he found there at work making studies the young compatriot who was destined to largely fill the place his death made vacant. The friendship thus auspiciously begun was an enduring one, and in the biographies of the brother artists their fraternity of thought and sympathy forms an interesting and touching feature. Villegas is a native of Seville. He studied first at the local School of Fine Arts, and at the age of twenty went to Rome, where he devoted himself assiduously to the study of the old masters. He succeeded in making an impression from the start, and his works found their way directly from his easel into private collections, so that he won little of the public notice that comes to artists from exhibitions. Villegas, like Fortuny, early began to surround himself with accessories contributory to his vocation, and his collection of arms, armor, costumes, old furniture, and the like is one of the finest in the world of art. In spirit and sympathy he is a thorough Spaniard, and his most striking and triumphant works are those which relate to and illustrate the characters and customs of his native land. He stands to-day at the lead of the Spanish school of art, and is, in his proper person, equally respected and beloved. A modest and sincere man, to whom his art is a part of his life, it has been truly written of him by a distinguished critic : " He has that quick, intuitive perception of form and anatomy which enables the leading artists of the Spanish school to place upon the canvas life-sized figures in a variety of easy, natural attitudes—figures which convey the impression that they have the use of their limbs and can move about."

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No. 290 *The Halberdier* 282

VOLLON (ANTOINE) . . . . . Paris.

The greatest French painter of still life, who repeats in our day, even more triumphantly, the successes of Jean Baptiste Chardin, is also, in other lines, an artist with the power of a master.

Vollon was born in 1833 at Lyons, and is a pupil of Ribot. He paints landscapes, marines, flowers, and *genre* subjects with equal skill, but it is by his treatment of still life that he has scaled the pinnacle of his fame. He went to Paris early, after some years of self-instruction, through which he already produced noteworthy work. Though at first rejected at the Salon, he struggled on, and in 1865 was rewarded with a medal. The influence of Ribot strengthened and perfected his style; the critics found him out, and the public followed them. In 1868 and 1869 came other medals, and in 1878 one of the first class. The Officership of the Legion of Honor fell to him on this year, after he had been a member of the order since 1870. It was a study of two fish that secured him the red ribbon, and the picture was purchased by the government for the Luxembourg, where other works of his have since joined it. Vollon may be said to have almost raised still-life painting to the dignity of history. His arrangement of his subjects is always picturesque. His color is superb, always fresh, ripe, and clear, and his brushwork is vigorous and large, while never coarse or insufficient. Substantial quality, admirable lighting, and fine atmospheric feeling are associated with his still-life subjects, as with those in which the sea or the shore are treated, and they have been aptly characterized by one of the critics as "interior landscapes." A career of extraordinary success has crowned the labors of the artist with prosperity, and the acknowledgment that he has founded a dignified school of painting on the ruins of one of the most mechanical and artificial departments of imitative art.

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WHITTREDGE (WORTHINGTON), N.A. . New York.

The history of Mr. Whittredge is, like that of many of his contemporaries in American art, one of struggle and of sturdy self-

development and indomitable progressiveness. Born at Springfield, O., in 1820, he was engaged in mercantile pursuits in Cincinnati until his inclination to art completely overcame the instinct for business, and he renounced the desk for the easel. He was his own first master and teacher, and became a portrait painter in Cincinnati, until, in 1850, he had accumulated the means necessary for a trip to Europe, where he studied in the public galleries of London and Paris, and thence went on to Düsseldorf, where for three years he remained a pupil of Andreas Achenbach. Belgium and Holland were his next study-grounds, and in 1855 he went to Rome, whence he returned to settle in New York in 1859. He was made a Member of the National Academy of Design the following year, and in 1874 was elected president of that institution, holding the office for three years. A constant and loving study of nature and manly fidelity to her simple truths are a characteristic of his landscapes. His style is free and loose, and in the representation of foliage, especially in forest interiors, he has achieved some of his happiest effects. He is one of the few older painters of America whose art has kept pace with the time, and who has not rested upon old laurels, but gone steadily on to the conquest of fresh ones.

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No. 118 *Sunday Morning* (in collaboration with Eastman Johnson, N.A.). . . . 190

WIGGINS (CARLETON) . . . . New York.

The first exhibit of Carleton Wiggins at the National Academy of Design, in 1870, denoted the young painter to the experienced few to be a man whose vocation had not been mistakenly chosen. He was, at the time, a pupil of the Academy, but had enjoyed no special instruction otherwise. His technique was a problem worked out by himself. He possessed, however, a very broad and logical intelligence, and was not averse to the solving of problems. For some years after he left the Academy schools, he painted, upon his own instinct entirely,

pictures of landscape and cattle that won him regard in public exhibitions, and secured him a fair share of private patronage. Finally, an amateur who recognized his great talent and its needs, became his patron to a degree that enabled him to spend two years in Europe, in 1880–81. Under the developing influences of the great art of France, his talent ripened rapidly. A complete revolution in his style became apparent, and the fruits of diligent study revealed itself in his strong and secure technique. Going to France as a painter of ability, he returned the most completely equipped painter of cattle in America. For some years he maintained a studio in Brooklyn, contributing regularly to our exhibitions and finding places in private collections for many of his works. More recently he established himself in New York City. He is a member of the Society of American Artists, and of the American Water Color Society, in the councils of both of which associations he is a prominent figure.

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No. 204 *Evening at Barbizon* 234

WYANT (ALEXANDER H.), N.A. . . New York.

Since his first exhibition at the National Academy of Design, in 1865, A. H. Wyant has taken a place of honor among the first painters of American landscape. He has delineated foreign subjects as well, but it is in his native scenes, so strong in their grasp of nature and so modestly poetic in feeling and expression, that his loftiest powers show. He was born at Port Washington, O., in 1836, and his earlier studies were made without special schooling. After some years of experimental labor at home, he went abroad, and acquired additional technical skill as a pupil of Hans Gude at Carlsruhe, and as a student of the works of Turner and Constable in London. In 1868 he was made an Associate, and in 1869 a National Academician. From the period of his permanent establishment of himself in New York, Mr. Wyant has become the principal pictorial chronicler of the

magnificent sylvan scenery of the Adirondack wilderness. Its romantic forest interiors, its sparkling streams, translucent lakes, and wild and lonely clearings; its towering battlements of frowning cliff and its walls of verdurous mountain-side, have spurred his brush to its greatest achievements. It is an essential characteristic of his art that it is thoroughly native to the soil. His foreign study has left no imitative impress upon him. An American artist heart and soul, he paints American nature as it is, full of the charm of primeval poetry that still breathes through it. An accomplished draughtsman, an equally accomplished colorist, and a thinker of a gentle mood of harmonic sympathies, the artist is reflected in his art, side by side with the man, whose industrious years are rich in the prizes of private life as well as in those of professional renown.

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ZAMAÇOIS (ÉDOUARD) . . . . Deceased.

A Spaniard with the wit of a Frenchman, a painter with the satire of Goya and the art of his master Meissonier, it is no wonder that the *début* of Zamaçois in 1863 was hailed by Paris as the rising of a new sun over the horizon of art. The artist was then twenty-three years of age, burning with the fire of youth and spurred by the daring of an audacious and fecund brain. At each succeeding Salon his exhibits widened his popularity and augmented his reputation, which was crowned in 1870 by his "Education of a Prince," a satire so bitter and scathing, yet withal so brilliant in its execution, that reprobation was disarmed by the genius of which it was the evidence. The picture was the swan-song of the artist. He died in 1871, having scarcely turned his thirtieth year. The life work that he left

formed a series of gems, sparkling with wit and color, in which the influence of Meissonier showed in a certain decisiveness of handling, but which were thoroughly individual and unique. His color was pure and intense, his style finished and fine. It was not enough for him to make his point, but he must also make it as perfectly and completely as he possibly could. Like Molière, with whose genius that of Zamaçois displays a decided affinity, the effect of the artist's work was always allied with and supported by the extremest elegance of execution. He was fond of daring experiments of color, and his pictures were a perpetual amazement and delight to artists more timid and less original, who acknowledged in the fiery young genius from Bilboa one worthy to take his place among those masters whom Paris was proud to call her own, irrespective of their birth or blood. When the war-cloud burst over France, Zamaçois stood with his future in his grasp, and the shadow of doom upon him. After the wreck was cleared, when French art numbered its dead, there was to be supplemented to those who had perished upon the field of battle, the Spaniard who had become a Parisian, and who, flying before the blasts of battle, had succumbed to the mortal malady which had prevented his serving with his brethren in the ranks.

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No. 206 *The Frightened Butler* 235

ZIEM (FELIX) . . . . . **Paris.**

What Guardi was to architectural Venice, Ziem has been to her canals and their prospects of palace and of park. In the earlier stages of his career he painted many fine pictures of French, Dutch, and Turkish scenery, but it was when he commenced to develop the mine of material in the Queen of the Adriatic that he struck the keynote of his vocation. A native of Beaune, in the Côte d'Or, he was graduated out of the art school of Dijon, and began his productiveness by records of his wanderings in Southern France. He received his first Salon Medal in 1851,

for a picture of Dutch scenery, and was admitted into the Legion of Honor in 1857 for his views of the Golden Horn at Constantinople, and the Place of St. Mark at Venice. He has been an Officer of the Legion since 1878. His color, which is the strongest feature of his art, has the grand and mellow splendor of the greatest period of ancient art. He is a capable draughtsman, but not a strong one, as his early schooling was brief and incomplete; but in his Venetian views, painted from the heart in pigments of living fire, there glows and flashes all the harmonious magnificence of the South. His sunsets flame with subtle melodies of color. His dawns over the lagunes and canals of the Adriatic have the palpitating blaze of jewels. Where Rico gives us the Venice of broad daylight, scintillant with real sunbeams and brilliant with wide and penetrating light, Ziem translates her mornings and her evenings into rhythmic notes of color, which bring up in the memory of the spectator scraps of the verses of De Musset, of the descriptions of Gautier, and of the romances of Venice's own history in its days of imperial and irresistible power.

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No. 149 *The Canal of Chioggia, Venice* . . . 206

CATALOGUE.

FIRST NIGHT'S SALE.

Wednesday, February 11, at 7.30 o'clock, P.M.

In the Assembly Room of the Madison Square Garden.

*** Measurements given are in inches, the first figures indicating the height of the canvas.

1

I. H. CALIGA

Violet

9¾ x 8

Seen in profile, and facing toward the right at bust length, a young girl in a white wrap is shown against a white background, smelling a flower which she holds in her hand. Her head is slightly bent forward, and covered with a wide-brimmed straw hat, around whose crown a white sash is wound. She is of a brunette type, and her rich complexion and her dark hair make the color note of the picture.

Signed in full on the right, 1884. Panel.

2

$150
Delmonico

G. MICHEL

The Ravine Road

11 x 14

A rough road passes, under wooded crags, through a ravine in which a river flows. Figures are visible fording the stream in the centre, and other figures and a baggage-wagon are in the road at the right. This picture is of the best period of the artist's first manner, when he frequently painted in collaboration with Swebach, and the figures are probably by the latter.

Painted on a panel.

3

$1 500
Max Elkman

GABRIEL MAX

A Suabian Girl

19½ x 15½

A blonde type, seen in full face, at bust length. She wears a red headdress, and a gown of white homespun cotton reaching to the throat. The color is ripe and tender, and the painting of flesh and costume of the artist's most substantial quality of life.

Signed in full at the right. Canvas.

4

GEORGE INNESS

Sunset

12 x 18

The outriding trees of a forest are seen at the right. On the left is a portion of a pool of water. The glory of a crimson and golden sunset blazes in the sky.

Signed at the right, G. INNESS, 1886. Painted on millboard.

5

CHARLES E. JACQUE

Morning

5½ x 8½

Day is breaking over the roofs of the farm-buildings on the left. A shepherd girl, aided by her dog, marshals her fleecy flock out of the sheep-stable to the fields for their day's forage. A flat landscape, with a horizon concealed by small, bushy trees, extends to the right from the farm-buildings. The early sunlight struggles through banks of cold, rainy autumn clouds, making a burst of brightness behind the farm and leaving the rest of the landscape in shade.

Signed in full on the right. Panel.

6

G. JACQUET

The Brunette

12 x 11½

She is seen seated, nearly to the waist, in a blue gown of a décolleté style, with her head slightly bent and her face turned in profile toward the left. A black ribbon, clasped with a jewel, encircles her neck, and her hands rest in her lap.

Signed in full at the upper right. Panel.

7

ALBERTO PASINI

A Constantinople Market

14 x 11

Under the wall of a building on whose tiled eaves a flock of pigeons coquette, sellers of melons and vegetables expose their wares for sale. In the centre a public fountain discharges from the house wall into a stone trough at which horses drink. Women who have come for water gossip beside the fountain, and at the left are some open sheds, part of the market-place, and trees in full verdure.

Signed in full at the right, 1886. Canvas.

8

EUGENE ISABEY

The Black Squall

12¼ x 18

A sudden storm has arisen and is blowing in upon the coast of Brittany. Fishermen are hurriedly beaching their boats at a jetty on the right. In the middle ground an old castle on a rocky headland seems in its massive and stolid strength to bid defiance to the elements that assail it. The scene is one of movement and confusion, depicted with great spirit.

Signed at the left, E. ISABEY, '76. Canvas.

9

E. HÉBERT

Flora

13 x 10

A young Greek girl, shown at bust length, is decking her tresses with a wreath of summer flowers. Against a verdant background her face is seen in shade. The light, coming from behind, lends it relief and richness of color without sharp contrast. The type of beauty is pure and refined, the action of the figure natural and spirited, and the sentiment of the subject expressed with clearness, originality, and a thorough sympathy with the poetry of the idea involved.

Signed on top, right, in monogram, E. H. Panel.

10

A. H. WYANT

Evening Glow

10 x 14

From the interior of a forest the crimson light of sunset is seen through the stems of the trees. The wood is obscured by the invading shadows of the evening, so that only suggestions of its details may be obtained. A dim reflection of the sunset glow reddens the waters of a forest pool, choked with fallen leaves, on the left.

Signed in full at the left. Canvas.

11

I. POKITANOW

The Hunter

6½ x 14½

A wide stretch of marshy landscape is broken in the centre by a clump of trees on the farther brink of a stream. At the left, on the nearer bank of the river to the foreground, the figure of a huntsman with game bag and gun is discovered.

Signed in full at the right, '85. Panel.

12

G. H. BOUGHTON

The Rose

14½ x 10½

In a rural kitchen, a young mother sits, at the right, before an open window, sewing. She looks up, smiling, at the salutation of her little daughter, who, from the garden without, reaches her through the window a freshly plucked rose. In the background the shrubbery and wall of the garden are seen, with a clear, bright summer sky.

Signed at the left, BOUGHTON, 1861. Panel.

13

F. ROYBET

Dividing the Game

21¾ x 17¾

A party of huntsmen have returned from the chase and halted at a tavern to divide their game and refresh themselves before parting on their several ways. They are seen about a table in the middle plane at the left. In the centre of the foreground, two servants divide up the spoil of the chase, while one of the hounds looks on. The painting of the figures, game, etc., is of the remarkable quality in which the artist finds his most forcible technical expression.

Signed in full at the left. Panel.

14

F. M. BOGGS

View of Dordrecht

18½ x 26

The city is seen from a foreground of water, on which float boats and luggers moored to the quay. Along the quay is a row of trees, under which figures are seen. Behind the trees is a line of houses, and in the centre the picturesque cathedral towers up in massive bulk. The windy and clouded sky is full of movement, which is communicated to the running rigging and pennants of the vessels and to the water of the river.

Signed at the left, Boggs. Canvas.

15

F. D. MILLET

The Toilet

16 x 12

At a table of sculptured marble, in the interior court of a Pompeian house, a young lady in a diaphanous white robe, seated on a marble seat, combs out her long auburn tresses while she contemplates herself in a hand-mirror. The ornate and rich details of the architecture are executed with elaborate skill, and the figure is radiant in the clear light of summer sunshine.

Signed in full at the upper left, 1884. Panel.

16

ALFRED STEVENS

Devotion

7½ x 20

A fair worshipper at a Paris church is seen in full front. She wears a straw hat trimmed with black, black dress and gloves, and holds before her in both hands a red-edged book of devotions. The figure is revealed to the bust.

Signed in full at the left centre. Canvas.

17

A. VON PETTENKOFEN

The Return from the Fields

11 x 17½

The farmer races his string of horses back from labor over a road that enters the strawfield of the farm. Stacks of hay, straw, and stable refuse are on either hand. Some frightened geese fly before the wild onset of the horses. The cloudy sky of autumn is overhead.

Signed on the right, PETTENKOFEN. Pane..

18

A. H. WYANT

The Old House

11 x 16

The old house occupies the right, near a bridge. Trees are at the left, and in the centre is a pool. The sloping foreground is in shadow, while the middle ground and distance show under a gleam of light from a rift in the clouds.

Signed in full at the left. Canvas.

19

BARON H. LEYS

Hunter Resting at the Inn

14 x 14

A huntsman, returning from the chase, has turned in at a tavern for refreshment. He sits at the right, with an empty wine-glass in his hand, while from the bar window behind him the barmaid applies a light to his long-stemmed clay pipe. His game is on the table in front of him, and at the left, on a stool against which his gun is leaned, his dog is curled up. The costumes and types are of the seventeenth century and Flemish.

Signed in full at the right. Panel.

20

JOHN LAFARGE

Autumn Landscape

15¼ x 12½

Autumn woods are seen, in a sloping perspective from left to right. The sombre verdure of cedars and the glowing color of foliage that has been turned by the frost are harmoniously contrasted under a strong, rich sky.

Signed at the left, LAFARGE. Panel.

21

LUDWIG KNAUS

Bettina

10 x 8

A head of a charming young girl, whose face is animated by a smile. Her hair descends upon her shoulders and she is shown at bust length.

Signed at the upper right, L. KNAUS, 1877. Panel.

22

EASTMAN JOHNSON

The Culprit

10 X 12

The bad little scholar is seated on the tall fool's stool in a corner of the school-room. He is a sturdy little, crop-headed, apple-cheeked fellow, and evidently not yet repentant. He wears a blue suit and boots. One hand is in his breeches pocket. The other is against his lips as if to repress his sobs. The book from which his lesson has not been learned is on the floor. On the walls hang the coats, caps, and satchels of his schoolmates, to whose industrious study he is made an example.

Signed at the right, E. JOHNSON, 1867. Canvas.

23

JOSEF ISRAELS

The Fisherman's Children

11 X 15½

In the wash of the surf two youngsters are racing boats made out of wooden shoes. Three smaller children approach them from the right, paddling through the water. The sea breaks behind the figures in short, foam-fringed waves, and at the right is seen a portion of a wharf, to which a couple of fishing-boats are moored.

Signed at the right in full. Panel.

24

WILLIAM M. CHASE

In the Park

14 x 19

Under a wall of rough stone on the left a park pathway ascends a gentle slope. At the right the ground descends from the path in a grassy bank. In the middle ground at the right stone steps lead to a higher level, under trees amid the interstices of whose foliage the sunlight shines. A little child, dressed in white, advances with cautious steps down the path in the shade of the wall, watched by a lady who is seated on a bench behind her.

Signed in full on the left. Canvas.

25

BENJAMIN-CONSTANT

Herodias

21 x 15

She stands in the centre, erect and haughty in her barbaric beauty, turned toward the right. Her right arm and shoulder are bare. Her left hand supports a burnished copper charger against her hip. Her draperies of crimson and cloth-of-gold are enriched with many jewels. The wall behind her is hung with a magnificent tapestry in dark colors, and a gorgeous oriental rug covers the floor.

Signed in full on the right. Canvas.

26

J. C. CAZIN

An Old Windmill

15 x 18

On the summit of a sloping ground, a trifle to the left of the centre of the picture, is an old windmill. Behind it the red-rooted, white-walled home of the miller is seen. The slope of the hill is spaded for vegetables and a cabbage patch occupies the foreground. Beyond the mill is a wheatfield, with sheaves and cocks of wheat, and a line of trees shuts out the remoter horizon. The favorite period of the day with the artist, the time just at the point of final sunset, shows in a sky crossed with shadowed clouds.

Signed on the right in full. Canvas.

27

G. H. BOUGHTON

Fading Light

12 x 18

The decline of day shows in a strip of sky, seen over the crown of a desolate and weedy hillside. Across the heath a poor, barefooted peasant girl, trudging in search of shelter for the coming night, passes with accelerated steps.

Signed in full at the left. Canvas.

28

J. B. C. COROT

The Environs of Paris

13½ x 20¼

A view of Ville d'Avray, the artist's favorite summer residence. The village is seen among trees in the middle distance, under the dip of a hill which forms the foreground. A vast perspective of country, in which the distant city is suggested, forms the remoter prospect. A road from the foreground descends the hill. On the right of the foreground are trees, and on the left some smaller shrubbery separating the road from cultivated fields. The light comes from the right. A figure of a woman is in the foreground.

Signed on the right, COROT. Panel.

29

C. F. DAUBIGNY

The River Front

9¾ x 17½

On the left are houses on the bank, a landscape extending to the right. On the water and shore are figures and boats, the river occupying the foreground. The light is diffused through the landscape from the centre of the sky.

Signed at the left, and dated 1868. Panel.

30

A. G. DECAMPS

The Toilers

11 x 18½

Climbing a hilly path, an old peasant woman, toward the right of the picture, bears on her weary back a bundle of faggots gleaned from the forest. Behind her, toward the left, two other figures appear, ascending the path, with a background of forest and sky. Late autumn shows in the color of the vegetation and in the brooding sky.

Signed, at the left of centre, DECAMPS. Panel.

31

N. V. DIAZ

In the Woods

9½ x 14

From a foreground shadowed by majestic trees an opening in the woods is seen, into which the sunlight finds its brightening way. The tints of the foliage are variegated and enriched by the colors of early autumn.

Signed in full on the left. Panel.

$: 2500
Montaignac

32

JULES DUPRÉ

Autumn

12 X 21

Beyond a clump of oak trees which occupy the centre, farm buildings are seen toward the left. On the right a level pasture extends to a horizon of low hills. Cattle graze in the pasture, and a man advances along a road to the farm. The rich vegetation is touched and warmed by the russet tints of the waning year, whose bleakness has not yet declared itself.

Signed in full at the right. Canvas.

j'aime bien mieux ressembler à Victor D.

33

R. SWAIN GIFFORD

$: 225
Francis B. Clark

Woods in Autumn

10 X 14½

A typical American forest of scrubby trees is made splendid by the colors of autumn. The foreground is a clearing, overgrown with brush. Toward the right is a pile of firewood, stacked up for removal, and a figure with an axe on its shoulder advances into the wood to continue the work of destruction.

Signed in full at the left, 1888. Panel.

34

THOMAS HOVENDEN

Grandfather's Commission

20 x 14½

Grandfather is seen at three-quarter length, seated in the kitchen, conveniently near a window by whose light he is whittling out a toy boat for his grandson. The importance of his employment is indicated by the critical gravity with which he inspects the progress of his work, holding his model up before him.

Signed at the left. Canvas.

35

A. VOLLON

Flowers and Fruit

24 x 19½

In the centre, a cluster of flowers flourishes freshly in a tall glass jar filled with water. On the table at the left are flowers in bunches. A couple of oranges lie on the table at the right, and behind them is a yellow fan. A deep blue curtain at the left gives brilliancy to the subtler blues of the flowers.

Signed in full at the right. Panel.

36

M. RICO

The Banks of the Adige

18½ x 31

On the left is a broad but shallow river, on whose hilly farther shore white country houses show among the verdure. On the right, a canal passing between houses with gardens, and under arches beneath buildings, debouches into the main stream. Figures enliven the shore, which is made brilliant in contrasts of light and shade by the penetrating brightness of an Italian summer sky.

Signed at the right, Rico. Canvas.

37

GEORGE INNESS

Springtime : Medfield, Mass.

16 x 24

The foreground is crossed by a creek in which cows drink. A meadow extends from the bank into the middle plane, and is dotted with grazing cattle. Clumps of willow trees border the meadow, and at the extreme left the roof of a farmhouse is seen above them. At the right a break in the line of trees discloses a distance with low hills. The tender verdure of early spring is made more delicate in color by the subtle moisture of the atmosphere.

Signed in full at the right, 1883. Panel.

38

A. MAUVE

Winter

20¼ x 28

The scene is on a Dutch farm in midwinter. Bare trees are in the middle distance. The ground is covered with snow, and the sky threatens another storm. At the left are houses, and a cart and horse occupy the centre of the foreground.

Signed in full at the right. Canvas.

39

H. LEROLLE

The Wanderer

22 x 26

At the left a young peasant woman rests herself from the footsore tramp of a long day, seated under a tree. She is evidently travelling in quest of employment. Standing before her is a shepherdess, who converses with her while her sheep gather about and her dog watches them. In the fields which form the distance, fires of brushwood are burning. The sun is descending in a cold sky that threatens an inclement night and warns the wayfarer to seek a shelter.

Signed in full at the left. Canvas.

40

LUDWIG KNAUS

A Rustic Rose

8 x 6

A peasant girl, blooming with rustic health, is shown in full front at bust length. Her face is a type of robust beauty, which atones by its fine flush of life for what it lacks in refinement.

Signed in full at the upper right. Panel.

41

CONSTANTINE TROYON

The Windmill

8½ x 10

On a hillock at the right an old windmill rises, with idle sails, against a sunset sky. At the foot of the hill on the right foreground is a pool of water. At the left passes a road which traverses an extensive plain into the distance. Figures are in the road at the centre. The scene is the north of France or in Belgium.

Signed in full at the left. Panel.

42

E. VAN MARCKE

The Cow-keeper

13½ x 10

In the centre a dun-colored cow, with her back turned upon the spectator, reaches up to browse upon the young foliage of a small tree. At the left of her a man in a blue blouse with a straw hat cuts himself a cudgel from the thicket. The strong drawing, solid execution, and color of the picture would denote it one executed at a time in which the artist still preserved the memory of his friend and master, Troyon.

Signed in full at the left. Canvas.

43

JOSEF ISRAELS

Making Pancakes

11½ x 6½

A little Dutch housewife stands at the fireplace pouring batter from the ladle into her frying-pan. A fire of turf burns in an iron grating on the hearth at the left ready to complete the preparation of the morning meal. Her expression is one of absorption in her important task.

Signed in full on the left. Panel.

44

CONSTANTINE TROYON

The Water Cart

14½ x 18

A water cart drawn by an old white horse stands in the middle of a stream, whence two men on the cart dip their supply of water up in buckets. Willow trees and a landscape distance constitute the background, and the picture is broad and simple in treatment, strong and cheerful in color, and vigorous in execution. It was of this subject, with variations, that the artist made one of his greatest successes of his middle period.

Stamped with the official sale stamp at the left. Panel.

45

CHARLES E. JACQUE

Landscape and Sheep

18 x 14

Driving his sheep into the foreground, comes the shepherd. The animals graze as they advance. Like all of the artist's pictures of this period, the color shows him at his best in mellowness and harmony.

Signed in full at the left, 1849. Panel.

46

GEORGE INNESS

The Last Glow

16 x 14

A swampy country in the foreground, with some trees on the right, is seen in the last glow of the sun, which is just descending under the horizon in the centre. The rich color of the sky is infused into the landscape with harmonious splendor.

Signed at the left in full, 1885. Panel.

47

J. A. GRISON

The Bachelor's Toilet

8 x 6

An old beau of the last century is seated before his dressing-table. He is partially encased in his gay attire of the day, and, seated with his hands upon his knees, leans forward and studies his face in the glass, while a pretty serving-maid dresses his hair and compliments him on his appearance, evidently to his complete satisfaction.

Signed at the right, GRISON. Panel.

48

J. C. CAZIN

The Carrier's Cart

15 x 18

The houses of a village are on the right. A road passes in front of them, and it is bounded on the left by a broad canal, from which it is separated by a heavy, open fence-work. A boat is seen on the water, with a lantern burning, and there are houses on the farther bank, over which the moon shows a struggling gleam among the clouds. The carrier's cart is in the road at the right, the carrier himself marching in advance of it. Lights in the houses indicate that the evening is yet young.

Signed in full at the right. Canvas.

49

J. B. C. COROT.

The Path to the Village

15 x 18

A group of trees at the right shades the foreground. In the middle ground is seen a stretch of water, and beyond a village. A path traverses the foreground, and figures are seen upon it in the centre.

Signed at the left, COROT. Canvas.

50

C. F. DAUBIGNY

Hauling the Net

13 x 21

The river occupies the right of the composition. The sky shows the movement of rolling clouds. At the left, trees shade the bank, and on the brink of the river fishermen are hauling in a net.

Signed at the left, DAUBIGNY, 1873. Panel.

51

EUGENE DELACROIX

The Lion in the Mountains

10¾ x 14

In his lair among the crags which form the background, the monarch of beasts has been aroused by a suspicious sound. Facing toward the right, and nearly in profile, he makes a formidable figure with his blazing eyes and bristling mane. His tail lashes the ground and his impatient arms are ready for the combat which the intruder may offer.

Signed in full at the right, 1851. Canvas.

52

N. V. DIAZ

An Opening in the Woods

11½ x 18

Through an arch formed by trees in the foreground, an opening in the forest is seen, brightened by a golden summer afternoon. On the left, in the foreground, is an oak-tree that has been blasted by lightning, and the first plane is diversified by rocks and a pool of water. The figure of a woman wearing a red skirt appears in the centre advancing from the brightness of the clearing into the shade of the wood.

Signed in full on the left. Panel.

53

JULES DUPRÉ

The Old Farm

13 x 16½

From the right of the picture, extending to the left, a portion of a farm-house of the humbler order is shown. It has the solid walls and the strong roof of the habitations found in the north of France. At the left is a glimpse of distant country. A figure of a woman is seen entering at a door to the right.

Signed at the left in full. Canvas.

54

E. FROMENTIN

The Gazelle Hunt

10 x 15½

At the left two Arab cavaliers are seated on their horses, while from the right huntsmen and hounds drive a pair of frightened gazelles. The pursued deer are seen in the middle of the picture, with huntsmen behind them, racing for their lives before the dogs.

Signed in full at the right. Panel.

55

J. J. HENNER

Ideal Head

18 x 13

Turned toward the left, and seen at bust length, is the artist's favorite type of youthful feminine beauty. The head looks out of the canvas, with wide-open eyes and piquant lips. The brown hair descends in wavy masses. The left shoulder is bare, and the left hand rests upon the breast, with a portion of a red robe showing under the arm. The face, modelled against a dark and simple background, is of a remarkably solid quality of flesh and vivacity of expression.

Signed in the upper left corner, J. J. Henner. Canvas.

56

J. E. C. ROQUEPLAN

At the Stile

19 x 13

In the centre an Italian shepherdess leans against a stile, over which a young boy gossips to her. She has a distaff in her hand, and her flock is seen behind her. A powerful color scheme and a solid impasto give the composition richness and force.

Signed in full at the right, 1853. Canvas.

57

CONSTANTINE TROYON

19.500
Widener

A Poultry Yard

23 x 17½
58½ x 44½

In the centre a young girl, with her apron full of corn, is feeding a flock of fowl which cluster eagerly around her. Behind her is a chicken-house, built up of wheat straw, and in the background an orchard in full summer foliage. The serene dignity of the girl and the hungry bustle of the chickens form a happy contrast.

Signed in full on the left. Panel.

58

JULES LEFEBVRE

Speranza

18 x 12

Seen at half length in profile, and facing toward the left of the canvas, a young girl prays with her clasped hands uplifted. Her pure and devout face, with its blonde hair, is seen in profile with the eyes upturned. Covering her head and draping her body is a red cloak with a black band along its edge. A glimpse of white linen relieves her hands against it at the wrists.

Signed at right in full. Canvas.

59

ALFRED STEVENS

The Watcher

19 x 14¼

The honeymoon is on its wane. The bride, at the window of her hotel room, pensively awaits her spouse, on whom the wedding tour has already commenced to tire, and who is seeking some fresh excitement in the novelties of a strange town. A white rose on the floor indicates the impatience of the watcher, whose hat and wrap upon a chair show her to be waiting for an escort.

Signed in full at the left. Panel.

60

V. P. HUGUET

Bathing the Horses

26 x 33

A party of Arabs have ridden and driven their horses down to a little bay on the seashore for a bath. Some animals are already in the water and others are being driven in. Broad sunlight burns upon the treeless shores of the bay, and gives a keen brilliancy to the color of the sea and the play of the breaking wavelets.

Signed at the right, V. HUGUET. Canvas.

61

J. G. VIBERT

The Forbidden Book

25½ x 21

Monsignor, in the scarlet vestments of his cardinalate, stands at the left in his study severely lecturing his wilful niece. She is seated in an arm-chair, with the interdicted volume into which she has slyly dipped in her hand. She has been gathering flowers in the garden, as her hat filled with roses on a stool at the left attests. Scientific instruments and books are on a table at the left, and books and manuscripts are on the floor. The background is a wainscoted wall, enriched with pilasters and carvings.

Signed in full on the right. Panel.

62

A. MAUVE

Carting the Log

32 x 22

Swung to a timber drag, a great tree-trunk is being hauled up a hilly road A white and a black horse tug patiently at their burden. In advance of them, at the left, their driver plods along. In the rear, at the right, the wood-cutter keeps company with the victim of his axe. A winter evening is drawing on, in a sky cold with the advance of an icy rain or snow. The half-frozen mud of the road holds runnels and puddles of water. The grass by the roadside is dead, and the thickets that fringe it are bare. Trees, whose skeletons still are clothed with a remnant of their summer foliage, rise against the sky in the middle plane. The scene is in one of the interior provinces of Holland, where the artist found some of his finest subjects.

Signed on left in full. Canvas.

63

SEYMOUR J. GUY

Making a Train

18 x 24

A little girl, in her garret bedroom in an old-fashioned farm house, is indulging the inherent coquetry of her sex. She has discovered, in the closet under the window at the left, a gay gown once worn by some maturer member of the family, and over her night-dress she has arranged this garment so that it shall form an imitation of the fashionable train which she has seen her elder sister wear and covets for herself. At the right she has set her bedroom lamp upon a chair, and it is by its light that she poses. The figure of the child is of a beautifully ingenuous type and is beautifully rendered. The details are arranged and executed with the most happy result. The effect of lamplight, in contrast with the glimpse of the night sky caught through the window, is vividly realistic. Undoubtedly in every opinion, critical or artistic, that has been passed upon it, this picture is the masterpiece of a sterling American artist.

It is signed at the left in full, dated 1876, and is painted on canvas.

64

H. LEROLLE

Resting

24 x 29

At the left a peasant girl is seated on the ground. She has beside her a brass milk or water jar, and watches some figures returning from labor, which approach her through a field in the middle ground. The time is evening.

Signed in full at the left. Canvas.

65

JEAN PAUL LAURENS

The Widow

24½ x 19¾

The lord of the castle has been laid to his last sleep in the crypt of the castle chapel. The death candles burn for the benefit of his soul in an altar niche at the right, and their light falls on his stone sarcophagus in front of the altar. Approaching from the left, his widow brings still another taper to offer for his sake. Her figure is seen in profile, robed in black. Her bearing is stately, though her expression is sad. She advances with a proud step, as if repressing her grief by an effort of will, and so slowly that the flame of the candle she carries held before her does not flicker.

Signed in full on the right. Canvas.

66

GEORGE INNESS

Winter Moonlight

22 x 30

The winter moon shines upon snow-clad fields traversed by a road made almost invisible by the drifts. A stone wall follows the line of the road on the right, and a couple of bare saplings grow along it. A male figure is seen on the road. The distance shows a line of woods, sombre and mysterious in the gloom; and far away, at the right, a tiny light in a farm-house window guides the wayfarer's course.

Signed at the left, G. Inness, 1866. Canvas.

67

R. CLEVELAND COXE

The Sailing of the Fishing Fleet

20 x 30

On a sunny day, in almost a dead calm, the fishing fleet is crawling out of a New England port in a long and picturesque procession. The schooners are seen in profile, with all their canvas up, and dazzling in its whiteness against the hot expanse of sky. The dories tow at the sterns and sides of the vessels to which they belong, and on the right, in the distance, the headland of the port of departure is seen.

Signed in full at the right. Canvas.

68

JULIEN DUPRÉ

In the Hayfield

26 x 32

The grass has been mowed, and in the foreground a sturdy young peasant woman piles it upon a heap with a heavy hay-fork. Other figures work in the field across the middle ground. The light and atmosphere are those of a cool, bright day, and the action of the foreground figure exhibits an admirable vivacity and strength.

Signed in full at the right. Canvas.

69

A. EDELFELDT

Knitting

20 x 33½

A little Finnish peasant girl is walking in the woods, knitting as she goes. She advances toward the right of the picture. Her face, with its flaxen hair terminated in front with two tight plaits, looks out of the canvas as if her attention had been attracted by some passing object or unusual sound. Her hands, however, still mechanically ply the knitting-needles, educated as they are to an industry independent of mere incidental curiosity.

Signed on right in full, 1886. Canvas.

70

CHARLES H. DAVIS

The Coming Mist

20 x 27

A level and grassy common extends across the foreground. At the right a portion of the hurdle-fence of a sheepfold is seen, and near it some sheep grazing. The middle ground is crossed by village houses, making a line broken by the varying forms of the roofs. Behind the houses is a line of trees and beyond them a ridge of hills. The sunset lingers in an afterglow in the upper part of the sky. The landscape is entirely in shade.

Signed in full at the left, 1886. Canvas.

71

ADOLF SCHREYER

For Food and Shelter

27½ x 22

The sledge of a country merchant, heavily laden with supplies which he is bringing from market, has been overtaken by a snow-storm. The driver has reached the door of a poor tavern or cabin in the wastes, and knocks for admission at the right, while his horse at the left stands passive in its traces, bending its patient head to the beating of the tempest, which creates whirlwinds of the fallen and falling snow.

Signed in full at the right. Canvas.

72

H. SALMSON

Churning

22 x 24

An old woman, seated in the light of a kitchen window, churns at an old-fashioned churn. She wears a white cap on her bent head, a bodice of coarse gray-brown stuff over a blue gown, and sabots on her feet. She faces to the right. In front of her at the right is a wooden bin filled with potatoes. Some kitchen vegetables on the ground at her feet await the termination of her butter-making to be prepared for the family soup. A story of stolid and uncomplaining labor is that which the artist very simply but eloquently tells.

Signed in full on the right. Canvas.

73

A. NEUHUYS

Industry

21 x 26½

On the left a cobbler sits at a table in front of a window at work. His back is partially turned on the spectator. On his right hand his wife is engaged in mending a stocking. A child sleeps in a cradle at the right. The scene is in a humble Dutch interior, where one room serves every purpose of living, labor, and repose.

Signed at the left in full. Canvas.

74

ERSKINE NICOL

Mental Arithmetic

26 x 21

An Irish farmer has returned from market and is reckoning up on his fingers, by a laborious mental process, the total of his purchases, which are seen on the kitchen table. His figure is seen at half length, and his expression of the utmost gravity gives the picture a touch of dry humor.

Signed at the left, E. Nicol, A.R.A., 1869. Canvas.

75

R. DE MADRAZO

Mme. la Marquise

39 x 26

It may be the Pompadour herself standing in front of her mirror, and examining the dressing of her hair by the double reflection of it and a hand-glass. The graceful decoration of the rococo period renders the room a fitting background for its inmate's elegance. Her hat upon a chair at the right denotes her ladyship to be about to go upon the promenade.

Signed in full at the left. Panel.

76

P. J. CLAYS

On the Scheldt

24 x 34½

A flotilla of luggers drifts on the lazy tide in the centre and on the left, and a fishing-boat is being rowed toward them. Their sails hang almost motionless from their spars. In the middle plane at the right are large vessels, becalmed, and a steamship coming in, with other sails along the horizon. The warm effulgence of approaching sunset pervades the sky and water and is reflected on the idle sails.

Signed in full on the right. Panel.

77

M. MUNKÁCSY

The Dreamer

32¾ x 25½

Reclining on a red cushion, a female figure is seen at half-length and in the size of life, asleep. The hair is down and the figure is nude to the breast. The flesh is of pure and brilliant beauty, accentuated by the rich color of the surroundings.

Signed in full on the left. Panel.

78

ÉMILE BRETON

Evening

22 x 33

The sun is setting, red and sullen. A sombre early winter night is coming in. Through a scattered grove of spindly birch trees, the houses of a village are seen on the right, while on the left are some of the buildings of a large farm. A stagnant ditch, whose waters reflect the last sinister glow of the sun, intersects the picture, and parallel with it a road passes through the village. The mystery of night has already stolen upon the earth, and it requires only another moment for the sun to vanish with his last feeble illumination, and darkness to commence her gloomy reign.

Signed on the right in full. Canvas.

79

J. C. CAZIN

Moonrise

15 x 18

At the left is a house, with some bushes. On the right, the road is bounded by a low embankment. The houses of a village cross the picture in the middle plane. Twilight has made its misty approach upon the landscape, but a faint reflection of the sunset is still seen in the sky, in which the moon is rising.

Signed in full at the right. Canvas.

80

N. V. DIAZ

Flowers

13½ x 20

A study of a heap of cut flowers, assembled at random on a table. This is one of the rare experiments in color with which the artist indulged himself for his own pleasure, and which he rarely parted with during his lifetime. At the upper right-hand corner, the harmonious contrast to the rich and splendid color of the flowers is afforded by a glimpse of warm summer sky and a suggestion of foliage.

Signed in full on the right. Canvas.

81

C. F. DAUBIGNY

The River Oise

13½ x 22½

The sun is setting behind the foreground bank of the river on the right, gleams of its light being visible through the trees. In the immediate foreground, village washerwomen complete their work and gossip, while a barrow loaded with linen denotes the end of a day's labor. At the left a new moon shows in the sky.

Signed at the right, DAUBIGNY, 1872. Panel.

82

CONSTANTINE TROYON

The Herd

15 x 18½

In the foreground, a numerous and mixed herd of cattle and sheep graze in a meadow. Trees are seen behind the animals, which are guarded by a shepherd.

Stamped at the left with the official stamp of the studio sale held after the artist's death. Panel.

83

N. V. DIAZ

The Pet Spaniel

9½ x 13

A lady is seated on a stone bench in a garden, caressing a pet spaniel which lies in her lap. In her hair she wears the red rose, which in the symbolism of the passions denotes the expected arrival of a lover, and the dog looks up as if at the sound of coming steps.

Signed in full at the left. Panel.

84

LUDWIG KNAUS

The Goatherds

9½ x 7

In the foreground a little boy whittles a toy for a little girl who sits beside him. The goats the young goatherds have been set to watch climb the grassy bank behind and browse upon the tender foliage of the spring bushes.

Signed at the left, L. KNAUS, '77. Panel.

85

G. B. QUADRONE

In from the Cold

18½ x 12

An old poacher, who has been out in the winter fields, returns with his hounds to his home. He is about to pass from the neglected and dilapidated hallway into an interior room whose doors he is opening. The many trophies of dead game hung on the walls show that age has not dulled his eye nor the cold of winter made his hand unsteady at his prohibited but fascinating pursuit.

Signed in full at the left. Panel.

86

G. H. BOUGHTON

The Gipsy Girl

20 x 26

She sits in the hollow of a desolate common, at the decline of day, in an improvised encampment before a fire of twigs. Facing toward the right, awaiting the return of her vagabond sweetheart, who has gone foraging among the neighboring farms for their supper, she thoughtfully watches the flickering sparks, while the autumnal fog steals in upon her lonely refuge.

Signed at the left, G. H. Boughton, 1874. Canvas on panel.

87

P. A. J. DAGNAN-BOUVERET

On Market Day

15½ x 10½

A young and pretty peasant woman is seen at half length, seated awaiting a purchaser for two fine fowl which she carries in a basket resting on her knees. Her figure is turned toward the left of the canvas, and her hands are clasped upon the arm of the basket. She wears a cap and cape of white muslin and an apron of rough gray linen stuff over a blue gown, and her face is nearly in full front on the canvas.

Signed on the right, P. A. J. Dagnan-B., 1886. Canvas.

88

F. VON DEFREGGER

The First Love Letter

24½ x 15

The Cinderella of the farm has just received her first sentimental correspondence, and dropping her scullery tasks, is reading the letter at the light of the kitchen window. The utensils of the place are scattered about its grimy precincts. The cat watches her friend's delighted perusal of her epistolary treasure with an interest almost as great as that of the reader herself.

Signed on left, DEFREGGER, 1873. Canvas.

89

ALFRED STEVENS

The Japanese Room

31½ x 22½

At the right, a lady in a house-wrapper of pink and a little child are seated at a table. A lady stands behind the table in the centre, and at the left a visitor examines a piece of jewelry, which the ladies of the house have given to her for a verdict upon it. The background shows a modern Parisian boudoir, decorated in the Japanese style, with many Japanese objects of art and ornament.

Signed in full on the left, 1884. Panel.

90

J. TISSOT

In the Louvre

35½ x 19½

In one of the staircase corridors of the Louvre, visitors are examining the objects of sculpture, etc., there displayed. Marble walls and columns support the lofty ceiling. At the right a group of visitors, male and female, contemplate their surroundings with the idly curious interest of tourists. Toward the left a man of a more studious temperament leans against a balustrade, with a guide-book or catalogue in his hand, and absorbs the beauties of the place.

Signed in full at the upper left. Canvas.

91

ADOLPH SCHREYER

The Rear-Guard

31½ x 27

A party of Arabs are advancing, toward evening, over a dangerous country. The main body is seen in the middle plane, riding in a straggling line over the broken ground. In the foreground a grim old warrior, forming the rear-guard, keeps a sharp lookout for surprise, holding in his white horse with a steady bridle-hand, and poising his long gun in readiness for use against his thigh.

Signed in full at the right. Canvas.

92

E. SALA

The End of the Game

15½ x 24

Two men-at-arms, off duty, are playing at cards at a table in the hallway of a Spanish château, while a third looks on. One gamester on the left having tabled a winning card, looks in mocking triumph at his adversary, who, seated opposite him, studies the game, evidently puzzled at the turn it has taken. A wooden staircase ascends behind the group, and in the background at the right a cellar filled with casks of wine is seen through an open door.

Signed on the right, E. Sala, Madrid, 1879. Canvas.

93

H. LEROLLE

The Shepherd

32 x 25½

The shepherd, with his cloak over his shoulders, leans on his long staff at the right on the outskirt of a little grove. His sheep graze about him. The broad and clear light of the summer moon at the left illumines the landscape to almost the clearness of day.

Signed in full at the right. Canvas.

94

D. RIDGEWAY KNIGHT

Day Dreams

33 x 46

Stretched among the scented grasses and the daisies by the river bank, a country girl indulges in those dreams that idleness and a happy mind bring to the waking day. Her pet dog watches her gravely as she pursues the thread of her pleasant anticipations. The river, with a bridge in the distance and houses on the farther bank, forms the background.

Signed at the right, D. R. KNIGHT, Paris, 1866. Canvas.

95

FREDERICK A. BRIDGMAN

A, B, C

36 x 29

In an interval of her kitchen labors, a young Algerine mother is teaching her little one its alphabet. She is seated on an inlaid stool, with the baby in her lap. With her left hand she holds the tablet on which the lesson is scored, while her right arm supports the little scholar in its perch upon her knee. She smiles as the child traces with eager finger some recognized letter among the many as yet unfamiliar ones upon the tablet, from which the mother once learned her own simple lessons on her own mother's knee.

Signed on right in full, 1883. Canvas.

96

G. CLAIRIN

The Puppet Show

31 x 47

This is one of the pictures painted by Clairin during his last trip into Spain with his friend, Henri Regnault. The showman has set his marionettes dancing on their string at the gateway of a large house in a Spanish street. A throng of chaffing and good-humored idlers, men, women, and children, surround him, while the puppets gyrate to the tune of his partner's guitar.

Signed at the left, G. CLAIRIN, Madrid, 1869. Canvas.

97

VIRGINIE DEMONT BRETON

The Twins

37 x 30

A young rustic mother in the verdant garden of her humble cottage is teaching her twin babies how to walk. She supports each upon its feet by a firm hold on its single linen garment. The little creatures step out bravely with uplifted feet, but a suggestion of timidity in the movement of their hands. On the mother, as she stoops to accommodate her height to theirs, a shaft of summer sunshine, penetrating the trees of the garden, leaves its light.

Signed in full on the left. Canvas.

98

E. RENOUF

Hoisting the Night Signal

44½ x 37

At the extremity of a stone jetty, drenched with spray, two veteran French coast-guardsmen are exchanging the flag used as a day signal to incoming craft for the lanterns employed at night. The flag has been lowered from the signal staff, whose base is seen at the right. In front of it one sturdy figure kneels, fastening the halyard to one of the lanterns which his standing comrade holds. In the background a leaden sky, swollen with storm, is lowering on an angry sea whose billows buffet a steam vessel which is coming into port in the teeth of wind and tide, and the two guardians of the coast are from their serious expressions evidently aware of the gravity of the moment and the importance of their precautionary duty.

Signed on the right, RENOUF, 1887. Canvas.

99

JULES BRETON

Brittany Washerwomen

54 × 79

Upon the seashore, where the fresh water of a spring which gushes from a cliff at the right makes a little rivulet which flows across the foreground to lose itself in the sea, the village washerwomen take advantage of it to make its spreading pools a laundering place for their linen at low tide when the sands are bare. They are grouped at the centre and left, under the shadow of a pile of boulders darkened with sea-lichen. At the left three women kneel at a pool, and one beats her wash with a wooden beetle, while the others scrub and rinse with their hands. Seated upon the boulders, a girl with a distaff in her hand leaves her thread untwisted while with her head turned she watches for her sweetheart's fishing-boat at sea. At the right of the group three other women are at work at the tiny rill, whose sweet water renders their work possible, and the centre of the group is a superb young female figure, a Diana of the soil, who, her labor over in advance of the others, stands in regal beauty even in her coarse attire, to ease her strong young muscles from bending over her completed task. In the right middle ground a girl carries a bundle of cleansed linen off to be dried, and under the cliff two other female figures catch water for domestic use in vessels at the source of the precious gift of nature. A sweep of the coast makes a long crescent behind the washerwomen, whose figures are thus relieved against the sea, and a grand and mellow harmony of color enriches the composition.

Signed at the right, JULES BRETON, 1870. Painted on canvas.

From the Governor Morgan collection, New York.

SECOND NIGHT'S SALE.

Thursday, February 12, at 7.30 o'clock, P.M.

In the Assembly Room of the Madison Square Garden.

100

G. JACQUET

Winter

14¼ x 11

Facing toward the left, a charming young girl, with a furred mantle over her shoulders, is seen at bust length in profile against a background of blue drapery. Her face has the rich and healthy color that comes from a brisk walk on a cold day.

Signed in full at the upper left. Panel.

101

A. H. WYANT

Evening

15½ x 12

The sun is already under the horizon, and only faint reflections of its color in the sky are repeated in the sedge-rimmed pool in the foreground. Some trees at the left give balance and variety to the foreground.

Signed in full on the right. Canvas.

102

EDOUARD FRÈRE

Maternal Love

16½ x 12¾

In a poor room, a widowed mother works as a seamstress, while she watches her little child, which sleeps in a wicker crib. The surroundings are those of poverty, mitigated by the natural good taste of honest womanhood, and the impression of the picture is cheerful in spite of its sad subject.

Signed in full at the right, 1861. Panel.

103

J. A. GRISON

The Critic

8 x 6

A painter of the seventeenth century has received a visit from a patron. The great man, gayly attired, is seated before the easel in the studio, commenting severely on the picture upon it, if the expression of his purse-proud face may be rightly interpreted. The artist, whose rubicund visage and shabby black clothes betoken him to be of a convivial nature, stands, listening anxiously to the decisions of his patron.

Signed at the right, GRISON. Panel.

104

G. H. BOUGHTON

Going to Church

20 x 14

A Puritan maiden has set out from the old grange, whose lodge and park form the background, to traverse the winter fields to the house of worship. She carries her prayer-book in her hand. The ground is thick with snow and the air is heavy with frost. The type and costume are those of England at the period of the Commonwealth.

Signed at the left, G. H. B. Canvas.

105

E. CHARLEMONT

In the Studio

14 x 7

A young artist of the period in which the Van de Veldes flourished, and who might be one of the brothers himself, is seated in his studio contemplating a painting on which he is at work. He has his palette on his thumb and his brush in his hand. Behind him the light enters through a tall studio window, and reveals a litter of books and other odds and ends, and a model of a Dutch war-ship on the ledge.

Signed at the right, E. CHARLEMONT, '84. Panel.

106

JOSEF ISRAELS

Home Duties

13½ x 20½

In the kitchen of a humble Dutch cottage the housewife sits at a table sewing, by the light of a broad window, through which the farmyard is seen. Her babe sleeps in her lap with its head pillowed against her breast. An older child, dragging a toy-horse by a string, stands beside her looking at some chickens that pick crumbs of food from the floor.

Signed on the left in full. Panel.

107

CARL MARR

Sunday Morning

19½ x 15¾

In a village carpenter shop the apprentice boy sits reading on the morning of the weekly holiday. A cat and her kittens play among the idle tools and the shavings on the floor. Through a large window at the back bright sunlight illumines the many details of the scene, which are painted with elaborate care and realistic accuracy. Outside part of an orchard is visible.

Signed in full at the left, 1887. Canvas.

108

E. ISABEY

On the Jetty

13 x 19¼

In the middle of the foreground a picturesque old timber jetty juts out into a harbor, into which fishing boats and trading luggers are beating to escape a rising gale. Groups of figures crowd the pier to watch the incoming craft. In the middle ground at the left on another jetty is the massive bulk of an old lighthouse, whose lantern has not yet been lighted.

Signed in full at the left. Panel.

109

CHARLES E. JACQUE

The Hillside Pasture

9 x 14

On the slope of a hill rising toward the left and dotted with stunted olive trees a shepherdess is seated. Her sheep browse along the hillside at the right. In the distance the slope of the country reveals a plain brightened by the sun, which leaves the foreground in shadow.

Signed in full at the right. Panel.

110

LUDWIG KNAUS

The Coquette

12½ x 10

Facing toward the left, a piquant beauty of the last century conducts a flirtation, with any one who may look at her, with her fan. A smile lights her face, and the rose of invitation is in her hair. Her rounded neck is set off with a black velvet band that gives substance and brilliancy to its pearly and warm flesh.

Signed in full at the upper right, 1889. Panel.

111

THOMAS COUTURE

Liberty in Chains

14 x 10½

One of the most magnificent allegories which the artist produced. The poet and the patriot, shackled hand and foot, is a prisoner in a palace. His brow is crowned with worthless bays, and a laurel wreath wilts and rots on his idle lyre at his side. On his other side, an overturned vase disgorges the polluted gold of bribery at his manacled feet, and an urn overflowing with the ripest fruits of abandonment seduces his appetite. Sombre and sad, he sits alone with himself among these corrupted and corrupting magnificences, an incarnation of the noblest human mentality laid in chains.

Signed at the right, in the centre, T. C., 1867. Panel.

112

R. SWAIN GIFFORD

Midsummer, Dartmouth

12 x 24

The foreground is occupied by a level and grassy field, in which a woman is putting her household linen down to bleach. At the left, under an umbrageous group of trees in the middle plane, is a farm-house and its out-buildings. The open plane on the right gives a view of a strip of sea to the horizon.

Signed on the left in full. Canvas.

H: S. Coe
P. A. Widener
Phi

113

A. VOLLON

On the Seine

16 x 27

The scene is on the Seine, upon the lower river, where the stream accommodates the needs of the great manufacturing industries that cluster about the city of Paris. The high left bank is crowned by factories, whose lofty chimneys belch smoke against the sky. Under it some boats and barges are moored. The right bank is covered with bushes, a lingering remnant of the country which the advance of the great town is steadily stamping out. A boat and boatmen are seen on the river.

Signed on the right in full. Panel.

1.050
James Ross
Montreal

114

GUSTAVE COURBET

A Norther

20 x 24

A beach of shingle crosses the foreground. At the left a boat is beached. The sea breaks on the strand in massive rollers. Across the horizon from the right the peculiar, sinister clouds which prelude a storm from the North Sea on the French coast roll in sullen solidity.

Signed in full at the right. Canvas.

115

D. W. TRYON

Moonlight

20¾ x 31¾

In the centre of the picture the moon, which is nearly at full, rises brightly in a clear sky. Her light, diffused through the landscape, brings its larger details into visibility out of the obscurity in which the smaller facts of nature are lost. At the right foreground is a haystack. Behind it a house shows, with a light in its window, and the dark bulk of a barn. This picture received the Gold Medal of Honor at the American Art Association Exhibition, 1887.

Signed in full at the right. Canvas.

116

GEORGE INNESS

Twilight

24 x 30

A brook with rushy banks traverses the foreground, and at the extreme left a portion of a tall tree is shown. Beyond the brook is a meadow, in which lofty trees rise on the right, while in the middle ground crosses the rich foliage of a park, amid which the white summit of a stately country house may be discerned. Cattle seek water at the creek and graze in the meadow.

Signed in full at the left. Canvas.

#1875

James Ross
Montreal

117

G. MICHEL

The Old Oak

17½ x 23

In the foreground is a dead oak tree, whose smaller branches have long since fallen the prey to decay. At its base is the trunk of another, which has been felled by the woodcutters. A grove of stunted oaks fills the middle ground, and through their trunks on the right is visible a landscape perspective. On the left a woodcutter is entering the grove.

This picture, like many of Michel's studies from nature, is painted on paper and mounted on canvas.

118

#1575

W. H. Fuller

JOHNSON-WHITTREDGE

Sunday Morning

15½ x 23½

This picture is the joint production of two artists who are distinguished members of the National Academy of Design of New York. It shows the interior of a New England kitchen. This portion was painted from nature by Mr. Whittredge. Into it Mr. Johnson has introduced an old farmer in his Sunday attire, who, sitting at a table under the window, reads from the family Bible to his wife.

The picture is signed at the left, "W. WHITTREDGE, figures by EASTMAN JOHNSON," and is painted on canvas.

119

ALBERTO PASINI

The Attack

16 x 21½

A party of Arab cavalry are attacking a castle. The horsemen gallop out of the foreground on the right, under a heavy fusillade from the fortress, whose walls extend in perspective from the left. Wild confusion, rendered more confused by the smoke of the fire on both sides, gives the scene its spirit and movement.

Signed in full at the left, 1887. Canvas.

120

A. MAUVE

Home to the Fold

21½ x 31½

A shepherd in a blue blouse, assisted by his dog, is marshalling his flock home to the fold from the pasture. The sheep are crowding in at the open door of the stable on the left. In the distance, a cold and rainy sunset fades in the sky behind a horizon of trees, and the landscape is wet with recent showers.

Signed at the right in full. Canvas.

121

H. LEROLLE

Watching and Waiting

24 x 20

Night has fallen, and the good man has not yet returned to the farm-house from the fields. The two women of the house have come outside the door to watch for him, one of them with her baby in her arms. They stand in the road side by side, striving to penetrate the darkness with eyes sharpened by anxiety. The rising moon just peeps over the summit of a hill which forms the horizon, and over which passes the road by which the absent man must come to those who watch and wait for him.

Signed on the left in full. Canvas.

122

CHARLES H. DAVIS

The First Frost

20 x 27

The first frost has come during the night. Its rime whitens the earth in the chill glow of the early morning sky. The trees of the orchard in the foreground have been touched by it, and the whole portents of the season have been seized upon by the artist with subtle skill.

Signed in full at the left. Canvas.

123

A. EDELFELDT

An Interesting Book

15 x 19

A lady, in a white house-gown, is seated in an arm-chair. She holds the latest instalment of a new novel in her hand. Another young woman, in a blue *neglige*, sits on the arm of the chair and listens as she reads. The scene is enacted in a handsome room, and at the left a mass of flowers show in a brazen jardinière on a table.

Signed in full at the right, 1888. Panel.

124

J. C. CAZIN

The Full Moon

21 x 25

It is a bright and luminous summer night. At the right stretches a wide and level plain, portions of which have been recently furrowed by the plow. A road passes on the left into the distance toward a village, which is visible in the middle ground, and in one of whose windows glows a solitary light. The moon rides high in the sky toward the right, and the whole scene is one of perfect placidity and repose.

Signed in full on the right. Canvas.

125

A. H. WYANT

A New England Landscape

18 x 30

Early autumn is commencing to color the thickets and rob the grass of its vivid green. In a stony and briery foreground some cattle forage for food. A spacious distance reveals far away the smoke of burning brushwood on a farm.

Signed in full at the right. Canvas on a panel.

126

A. VOLLON

Still Life

24 x 20

On a table are grouped some fruit, with a porcelain dish, a blue bottle in brilliant underglaze, and a gilt ewer, painted with large and firm execution against a dark background.

Signed in full at the left. Canvas.

127

CONSTANTINE TROYON

Sheep

13 x 16

In the centre a fine, well-fleeced old sheep stands, looking toward the right, and almost in profile, at another, which is seen to the right, almost in full front. A gray, rainy sky and a low-toned, level landscape form the background. The execution has the accuracy and force of a careful study from nature.

Stamped at the left with the official stamp of the Troyon sale, held after the artist's death. Canvas.

128

C. F. DAUBIGNY

The First Catch

13½ x 22½

At the left a verdant bank crowned with trees ascends from the water. On the right the remoter bank of the river, which makes a turn in the middle ground, is covered with bosquets of bushes. At the left bank a fishing-boat is moored, and a fisherman is landing the first catch out of his net. A flock of ducks on the water are just setting out in quest of their morning meal, and early morning brightens the luminous sky.

Signed at the left, DAUBIGNY, 1873. Panel.

129

N. V. DIAZ

Evening

9½ x 17

In a plain dotted with trees cattle and figures are seen in the foreground. The sun is setting and its last rays harmonize sky and landscape.

Signed in full at the left. Panel.

130

JULES DUPRÉ

The Brook

16 x 12

A shepherd is driving his flock to the brook for water. The sheep appear over the bank toward the left. At the right are some slender trees. The shepherd, on the bank in the centre, is calling up the stragglers of the flock.

Signed at the left in full. Panel.

131

C. F. DAUBIGNY

A Village on the Oise

14 x 22

On the summit of a rising river-bank at the right, the roofs and walls of the village are seen above and along a stone wall, lighted by the sun in broad masses. A flock of geese waddle up the bank from the water, and a figure is engaged in some employment at the margin of the stream. At the left, the other side of the river shows a rustic landscape, with trees. One of the hundred masterpieces exhibited in Paris, 1883.

Signed at the right, DAUBIGNY, 1875. Panel.

132

J. B. C. COROT

Near Ville d'Avray

16 x 21½

Trees shadow the right of the foreground, whose turf is bespangled with spring wild flowers. The cool waters of a little lake make a mirror in the middle plane for the shimmering sky. In the background are seen some hills, with houses, and the figures of three peasants give life to the first plane.

Signed at the right, COROT. Canvas.

133

A. G. DECAMPS

The Sentinel

10½ x 7½

At the doorway of a pasha's house two soldiers are on guard. One, a gray-bearded veteran, sits in the shadow of the portal on the step. The other, at the left, a stalwart young Janissary, stands erect against the wall, with his long gun in his hand. The sunlight of midday makes a mellow play upon their figures in the lights and shadows of the palace wall.

Signed at the right centre, DECAMPS. Canvas.

134

E. FROMENTIN

The Wheat Harvest

13 x 22

A picture of the time when the artist had not yet devoted himself to perpetuating the glories of Oriental life and scenery. It shows how he was originally influenced by the example of Millet until he found his more individual and original method of expression. The subject, evidently drawn directly from nature and painted on the spot, shows peasant women in the open field sheafing the wheat or gleaning the stray stalks that have escaped the harvester.

Signed in full at the right. Canvas.

135

EUGENE ISABEY

The Fisherman's Family

19½ x 26

On the beach in the foreground at the left, the children of the fisherman make a group beside part of their father's latest catch, which has been tossed upon the sands. Behind them is a beacon post with its box in which the lantern burns at night. Fishing-boats are seen in the middle ground, and the scene is brightened by a cheerful and peaceful sky.

Signed in full at the right. Canvas.

136

GEORGE INNESS

Sunset

16½ x 24

The sun is setting at the left of the picture with final flashes of color in the rifted clouds. The distance is a wilderness, already dim with the rising mists of its streams and the falling twilight. In the middle ground at the centre a sheet of water shows. The foreground is a grassy bank, dipping in the centre and rising at either side, with a fallen tree and brushwood, and the scene is a typical episode of the wildernesses of Northern America, seen at the most picturesque period and under the most poetic circumstances of effect.

Signed in full on the right, 1888. Canvas.

137

F. D. MILLET

The Flower Girl

20 x 16

She is seated facing toward the right, and with flowers on a table before her and in a basket in her lap. Her figure, which is seen at half length, has the supple grace of youth, and her face is crowned with a wealth of golden hair.

Signed in full at the right, 1886. Canvas.

138

A. MAUVE

Evening Twilight

22 x 30

At the left the farmer's wife, with her baby in her arms, has come to the door of the cottage to call her husband to his evening meal. He is still at work weeding out a vegetable patch in the middle ground. On the right of the picture is a paddock and a haystack, and between it and the farm-house passes a road which loses itself up a rise on the ground fringed with shrubbery and trees. The time is the early Summer season, when to secure a favorable harvest the cultivator of the soil must spare no toil nor lose a moment of the time available for labor.

Signed on the right in full. Canvas.

139

JULES LEFEBVRE

Fatima

21½ x 18

The portrait of a handsome Oriental woman seen at bust length, with the face in three-quarter view turned toward the left. The heavy black hair which falls upon the shoulders is confined above the forehead with a circlet of silver wire hung with silver coins. Large gold hoops are in the ears, and around the neck is a necklace of coral and beads. A robe of blue cloth with gold embroidery covers the shoulders, and the background is a light tapestry, which gives the bold and spirited head a strong relief.

Signed on the right, above the shoulder, in full, 1888. Canvas.

140

CHARLES E. JACQUE

Stormy Weather

16 x 13

A shepherdess is driving her flock home before a rising storm, which shows in sullen gloom in the sky. The flock passes across the canvas, while the dog, behind its mistress, calls up the stragglers. Some trees at the left of the picture make a bulwark for the animals against the driving blast.

Signed in full at the right. Canvas.

141

EASTMAN JOHNSON

The Bath

22 x 26½

At a purling spring in the woods a young mother is about to bathe her babe. The little fellow has been disrobed and stands on the margin of the spring supported by his mother, who lies upon the greensward, laughing at the timidity with which he views the water. At the right an elder sister of the hero of the occasion, with her sleeves turned up, sits ready to assist in the purification of his sturdy little body.

Signed in full on the left. Canvas.

142

JOSEF ISRAELS

The Sailboat

22 x 15½

The two little barefooted daughters of the fisherman have made a sailboat out of one of their father's worn-out wooden shoes, and are floating it in the back-water of the strand. Behind them the breakers boom upon the sands. In the shallow pool their humble galleon is afloat, and they watch its progress with eager and interested eye, each clasping the other to her side.

Signed at the right in full. Canvas.

143

P. A. J. DAGNAN-BOUVERET

The Brigand

20 x 16

He stands in the doorway of a low tavern, with his cloak over his shoulders, a powerful ruffian alert for attack. His truculent expression indicates the approach of possible danger, and the desperate resolution to meet it to any extremity of resistance.

Signed on the right, P. A. J. DAGNAN-B., 1882. Panel.

144

J. C. CAZIN

On the Hill

25½ x 32

At the right are houses and a garden, of the form of construction and combination of color which the artist finds such pleasure in painting. Trees are on the left. One of the painter's most successful examples of his ability to convert the simplest material into a picturesque and artistic totality.

Signed in full at the right. Canvas.

145

WILLIAM M. CHASE

Still Life

23 x 14

A group of grapes, apples, a partially-peeled lemon, and other fruit on a table with a tall jug. Harmonious in its arrangement of color, and of a broad and firm style of execution.

Signed in full at the left. Canvas on panel.

146

G. H. BOUGHTON

Tam O'Shanter

20 x 30

By the pallid flash of the lightning the hero is seen flying across the bridge pursued by the demons of the night, with whom the whole air seems peopled. It is the critical moment of the story as Burns sings it in his immortal ballad. The evil spirits have no power to cross a running stream, and Tam's gallant gray mare has passed this Rubicon just in time. The fantastic movement and spirit of the story are seized upon and illustrated with surpassing spirit.

Signed in full at the left. Canvas on panel.

147

11.000 T. Graham

CONSTANTINE TROYON

Signé C. T.

The Red Cow

37 x 29½
94 x 75

A powerful study from nature of a red cow. The animal is seen in a wide stretch of open country, and wears a halter, as if it had recently escaped from a paddock or stall. The color is low in tone and the technique exceptionally vigorous.

Painted on canvas.

148

ADOLPHE SCHREYER

The Watering-place

32½ x 16½

In the middle ground, on the margin of a wood, is the tent of a gipsy band. Behind, at an opening in which the sunset glows, some horses graze. In the foreground a gipsy boy rides a gray horse into a pool to drink. The animal advances down a slope toward the left, with its rider perched upon its back in an attitude of easy confidence.

Signed in full on the right. Canvas.

149

F. ZIEM

The Canal of Chioggia, Venice

24½ x 31½

The view is from the point where the Chioggia debouches into the Grand Canal. At the right foreground are houses and boats of various characters. Across the broad and placid waters of the Grand Canal is seen the Place of St. Mark, with the Doge's Palace, the cathedral, the campanile, and the façades of the palaces along the canal. Gondolas, trading luggers, and fishing-boats ply upon the water, and from the right hand the flush of evening illumines and warms the scene with a splendor of roseate gold.

Signed at the left. Panel.

150

THEODORE ROUSSEAU

The Old Oak Tree

10½ x 13½

In the centre an aged and wide-reaching oak tree shadows a road on the right, and a house whose wall shows beneath its foliage. An opening at the right reveals a distant landscape. Strong color and a rich tone combine in powerful unison.

Signed in full at the left. Panel.

151

CONSTANTINE TROYON

The Storm

11½ x 18

On the right is a river, with a house among willow trees, and a boat. At the left cattle graze, and in the centre are two figures. In the distance, toward the right, a wharf and some boats are visible. A storm darkens the prospect, and gathers power for its onset in the sullenly clouded and boisterous sky.

Signed at the left, TROYON. Canvas.

152

C. F. DAUBIGNY

On the River Oise

14 x 26½

The richly grassed bank, rising on the right, is crowned with trees. In the right foreground are some cows, and figures are visible on the river bank. The placid water reflects a warm spring sky, and the farther shore and distance are illuminated with the tender radiance, while the foreground is left in shade.

Signed at the right, DAUBIGNY, 1865. Panel.

153

JULES DUPRÉ

In the Channel

19 x 12

Fishing-boats and trading luggers are being buffeted by a Channel sea on a squally day. The sky is full of wind and the sea full of movement. A little fleet of boats are scudding to right and left, and evidently preparing under the menacing sky for a return to a safe harbor.

Signed in full at the right. Panel.

154

N. V. DIAZ

The Sultana

8 x 11½

A young princess of the Orient, splendid in her rich habit and her gems, idles an hour away in the garden of her palace. It is midsummer, and all nature smiles in the sunlight, from which the Sultana has taken refuge in the shade of a myrtle bower.

Signed at the left, N. Diaz, '65. Panel.

155

J. B. C. COROT

The Nut Gatherers

22 x 18

In the foreground of an opening in a grove of nut-trees, figures are engaged in gathering the fallen nuts. In the middle ground, others are shaking a tree to bring down its fruit. The grove closes in the scene with a wall of green, through a break in which, on the right, a gleam of light is visible. The sky above the trees is bright, with gray clouds.

Signed on right, COROT. Canvas.

156

GEORGE INNESS

October

22 x 27

The frost fires of October burn in ruddy and golden splendor in the foliage of an autumn wood and in the grass and underbrush beneath its shade. Through an opening in the centre, a deep, rich blue sky makes a spot of harmonious color. At the left is the figure of a man in a blue shirt, who is traversing the wood.

Signed at the right in full, 1886. Canvas.

157

E. FROMENTIN

The Meeting for the Chase

13¼ x 21

33 x 53

A hunting party of Arabs assembles in an oasis of the desert. On the left the early arrivals saddle their horses and prepare to break up their bivouac. From the right the late comers advance, with huntsmen, hawk, and hounds. A mounted cavalier of the first party, with his long gun across his pommel, is seated on his white Arabian steed in the centre, and his favorite hound is beside him. He exchanges a greeting with the leader of the later party, who carries a hawk upon his hand. The meeting occurs in a grove of stunted trees.

Signed on the left in full. Panel.

158

G. BOLDINI

After the Bath

9¾ x 13½

In the centre, the favorite of the harem enjoys her siesta after her bath, stretched luxuriously on her rugs and cushions. At the right a nude Ethiopian slave gathers together the linen. On the left a macaw pecks at some fruit on the floor. A passageway at the left gives a view of a tropical garden.

Signed at the left, BOLDINI. Panel.

159

A. DE NEUVILLE

Billeted on the Enemy

12 x 8

A Prussian soldier, who has had his billet assigned to him in a conquered country house, sits on a table, smoking his pipe, with a wine-bottle at his side, waiting for his reluctant hosts to direct him to his compulsory lodgings. The house has evidently been either plundered or bivouacked in. Broken wine-bottles litter the ground, and the room shows signs of great disorder.

Signed in full at the right, 1876. Canvas.

160

LUDWIG KNAUS

The Invitation

8 x 6

Seated against the wall of a village ball-room, a Bavarian country-girl, in gala dress, invites a partner to the dance with the rose which she twirls in her hand. Her demure attitude of assumed repose, and the coquettish action of her hand, are in admirable contrast and spirit.

Signed at the left, L. KNAUS, 1888. Panel.

161

CONSTANTINE TROYON

Return from the Pastures

15 x 22

At the extreme left a peasant woman is driving some cows in a straggling procession along a forest road. The color of autumn in the foliage is made splendid by the golden glow of the descending sun, which makes a burst of light in the distance, through the leaves, leaving the foreground in shade. A picture remarkable for its fine and harmonious color and its freedom of execution.

Signed in full on the left. Panel.

162

THEODORE ROUSSEAU

Evening

13¼ x 8½

Through the close-set stems of a wood, the warm color of a sunset sky is seen. The shades of evening already darken in the wood itself. At the right a little brook threads the forest. The left foreground is a grassy rising ground, across which a figure passes as if to enter the wood.

Signed in full at the left. Canvas.

163

15.500
T. A Garland

C. F. DAUBIGNY

The Crane Covert

12½ x 21½

At the approach of evening, the cranes have returned to their favorite haunt. They are seen in the shallows of the stream which makes its winding course from the left of the picture, composing themselves to the rest of secure solitude as the last glow darkens in the sky. The middle ground and distance show a rolling country, whose undulations are broken by scanty vegetation.

Signed on the right, DAUBIGNY, 1872. Panel.

164

ERSKINE NICOL

Patience is a Virtue

24½ x 18

A brawny rural tenant, who has handed in an appeal of some sort to the squire, waits in the hallway while His Honor, in the parlor beyond, peruses the letter at his leisure. The applicant stands in a half doze, resigned to any fate that may come to him, and patient to await its announcement. The types are Irish.

Signed, E. NICOL, A.R.A., 1869. Canvas.

165

ALFRED STEVENS

Meditation

27 x 20

A female figure in pink, with black hair, is shown at half-length. She rests her head on her right hand and her left hand upon the right arm. A red drapery gives delicacy to the color of her dress and brilliancy to her complexion.

Signed in full at the left. Canvas.

166

H. LEROLLE

Bringing Home the Flock

29 x 28½

A shepherdess is leading her flock homeward at sunset through a field where the harvest has been gathered. Clouds darken the last light of the sky. Beside the shepherdess walks her pet lamb, which fondles its young mistress as it goes.

Signed in full at the right. Canvas.

167

H. BOLTON JONES

September

22½ x 35½

In the right foreground is a pool fringed with rushes. A hillside of turf with croppings of stone ascends to the left, and is traversed by a low stone wall. Over the dip of the hill at the right a glimpse of distance is seen under a sky with rolling clouds.

Signed in full on the left. Canvas.

168

GEORGE INNESS

A Virginia Sunset

30 x 45

Scattering trees occupy the foreground. Beyond them is seen a forest, among whose bare branches gleams the brightness of the sunset sky. At the right, in the middle plane, is a cabin in the woods, and a woman is advancing toward it out of the foreground. A pool at the left catches a faint reflection of the sunset color, and the ground is whitened with frost.

Signed to the left of centre, G. INNESS, 1889. Canvas.

169

G. JACQUÉT

Roused from Reverie

21¾ x 18

Suddenly aroused from reverie, a charming woman looks with her full face out of the canvas. An expression of inquiry is in her eyes. Her left hand rests upon her breast, as if to hold together the folds of a fichu of white lawn which is draped over her shoulders. The figure is seen at bust length.

Signed at the left in full. Canvas.

170

E. HÉBERT

Music

25½ x 20

Her figure is seen at half length, with a green forest for background. Her face is of a delicate and refined classical type, and her brown hair, which is bound with a fillet above her brow, falls in wavy tresses over her shoulders. Her face, as she touches the strings of an inlaid lyre, has an expression of tender rapture, as if responsive to the strains her fingers evoke. The figure is shown in half shadow, and the picture is of a low key and harmonious in color, as its title calls for it to be.

Signed on the left, E. H. Canvas.

171

AUGUSTE BONHEUR

Morning in the Highlands

28½ x 39¾

The mists of dawn have arisen from a Highland lake, and wreathe among the crags and peaks that environ it. In the foreground a flock of sheep are gathered on a jutting point, where, having come down for water, they await the return of the protecting shepherd in humble patience.

Signed in full at the right. Canvas.

172

P. BILLET

The Mussel Gatherer

26½ x 21½

A stalwart young woman, barefooted and coarsely clad in a short skirt of red cloth, is awaiting the fall of the tide, seated on a boulder on the sea-shore. The basket which she has brought to carry the mussels she is in quest of rests inverted on the stone, and she props her right elbow on it to support her head, while her left hand is planted on her hip. The sea behind her is bathed with the roseate flush of an afternoon that draws toward its close.

Signed at the left in full, 1886 Canvas.

H: 2. 200
H. C. Chapman

173

J. G. VIBERT

An Art School

24 x 18

In the foreground, at the left, the model is seated, with his legs crossed, in a chair upon a podium. He wears the full uniform, red and blue, of a French guardsman of the period of Louis XVI., and smokes a long-stemmed clay pipe. His figure is powerfully lighted by the gas concentrated upon him by two reflectors. The litter of a studio fills up the foreground. Across the middle extends a line of students, who draw and paint from him by the light of lamps, which are shaded with paper so that they may not radiate their rays.

Signed in full at the right. Panel.

H: 1.950
A. L. Barbour
(Washington)

174

ADOLPHE SCHREYER

On the March

26 x 34

A war party of Arabs is about to ford a stream. The leader of the advance guard, a grim and sinewy veteran of many forays, reins his black horse up at the ford to call back a direction or warning to the rest. The commander, wrapped in a white burnous, rides haughtily in the van of the main body, followed by his standard bearer and warriors.

Signed in full on the right. Canvas.

175

ALFRED STEVENS

On the Coast

29½ x 22

The children of some poor toiler of the sea are shown upon the shore. The girl leans upon a stout staff, while her little brother presses against her, staring in wonder, not unmixed with fear, at some object unseen to the spectator. The pair are returning from some long and weary errand, and the girl has rested the large bundle she has been carrying on the ground.

Signed in full at the left, '83. Panel.

176

H. SALMSON

The Philosopher

29 x 21

A little child of the sea-shore has come down upon the beach to await the incoming of his father's fishing-boat. He is a sturdy urchin, with an intelligent, tow-haired head, and a color made rich by sun and wind. He wears the miniature costume of a sailor, a blue blouse, and breeches of a similar color that leave his strong little legs bare; and stands in the balanced attitude, perhaps instinctively assumed, of a seaman on the deck of a vessel at sea.

Signed on the right in full. Canvas.

177

A. ARTZ

Evening

26 x 36

Weary of a long trudge over the sandy path, an aged woman has seated herself in the shaggy grass. She rests with bent head, her staff in her left hand, a picture of exhaustion and feeble old age. A little girl, standing beside her, looks wistfully toward the distant village, whose church spire rises out of the plain. It is yet a long journey thither for the grandmother, and evening is coming over the earth, as the evening of her life has fallen on her.

Signed at the right, ARTZ. Canvas.

178

J. B. C. COROT

The Bathing Boys

26 x 21½

In a shallow stream sheltered by trees and thickets, and dotted with the leaves and flowers of the water-lily, village urchins are bathing. While they splash in the water, in the full enjoyment of its refreshing coolness, a sturdy youngster at the right watches, with a stick in his hand, against possible interruption.

Signed at the left, COROT, 1840. Canvas.

179

CONSTANTINE TROYON

Harrowing

23½ x 31

The harrow, drawn by a team composed of a white and a brown horse, is guided by a blue-bloused farm laborer. It breaks a rich, dark soil, that promises a fruitful crop. Strong color and powerful execution.

Painted on canvas.

180

N. V. DIAZ

Le Temple de l'Amour

27 x 15½

In the myrtle garden of the Temple of Love, two cupids are enticing a fair young victim to the sacrifice with competitive allurements. Her figure is nude to the hips, from which a red drapery descends to the ground. She stands in the centre, in a pensive attitude. On a flowery bank at the left, one cupid whispers his temptations in her ear, while at the right, on the ground, another impatiently calls her attention to his rival enticements. In the background, the marble portal to the Temple into which the puzzled girl is being invited shows against the rich, blue summer sky.

Signed on the left in full, 1857. Canvas.

181

JOSEF ISRAELS

The Frugal Meal

28 x 41

The family are gathered at dinner in the kitchen of the farm. On the right the father sits at the head of the table, with his sabots, which he has removed to ease his feet, weary with labor, on the floor near his chair. At the opposite end, the mother serves the porridge. Two children sit with their backs to the spectator, and facing them, on the opposite side of the board, is the baby in its tall chair. Beside the father the family cat sits contentedly near the bowl in which she has been given her share of the frugal feast.

Signed in full at the left. Canvas.

182

GEORGE INNESS

The Coming Storm

30 x 45

Clouds driven by the wind from the left are obscuring the sky and shadowing the landscape. The scene is a wide meadow land, with a pool of water at the right of the foreground and a clump of trees in the middle plane. Frost has already touched the vegetation and given variety to its color.

Signed at the right, G. Inness, 1888. Canvas.

183

LUDWIG KNAUS

Thoughts of Better Days

30½ x 22½

Seated on his pallet in his garret home, a poor old man makes his breakfast off black bread and dried fish. His venerable and intelligent face denotes him a man capable of bringing philosophy to his support in his hours of trial. His hat at his side and his staff show him ready to set out for another day's toil for a meagre subsistence, and the whole picture is a sympathetic and colorful idyll of the life of the poor.

Signed in full at the left, 1888. Canvas.

184

W. L. PICKNELL

November

24 x 38

Under a chill sky, portentous of snow, crows forage in the bare and deserted fields which make the foreground. A group of oak-trees in the middle distance, denuded of foliage, interlace their gaunt branches against the lowering clouds. In the distance, a few lingering autumn tints still color the landscape, which constitutes a picture of typical American scenery, faithful to the season in spirit and effect.

Signed in full on the right. Canvas.

185

A. EDELFELDT

The Last Passenger

26 x 33

Some girls who have been picnicking in the woods are about to return home at eventide in their boat. They row up to the shore to take on board a little girl, who forms the last of their party. The boat, with three figures in it, is seen at the left. The last passenger stands on a rock in the water at the right. Over the quiet water, illuminated by the last rays of the sun, the moon sheds a silvery gleam.

Signed in full on the right, 1884. Canvas.

186

A. CABANEL

Rebecca

34 x 28

Rebecca, in the centre of the picture, leads her fleecy flock down from a craggy background. The golden glow of evening slumbers in the sky behind her. She carries over her shoulders a light switch as an emblem of authority. She wears a simple white robe with a colored scarf over it, sandals on her bare feet, and a flower in her hair.

Signed at the left in full, 1884. Canvas.

187

CONSTANTINE TROYON

Entrance to the Wood

28¾ x 23½

On the left at the entrance to the forest some wayfarers rest upon the rich, green turf. A man on horseback, who is about to enter the wood by a road on the right, calls to them. He is seen under a branching old oak tree whose foliage, like that of the thickets and forest, shows the season to be autumn.

Signed in full at the left. Canvas.

188

J. B. C. COROT

Oak Charlemagne

18½ x 25

At the left an umbrageous group of trees shades the ground, and at the base of the largest, a massive oak, a peasant woman picks mushrooms in the grass. In the centre two women gossip as they drive a cow. In the distance a stream of water crosses a far-reaching landscape.

This picture bears the double signature with which the artist was accustomed to distinguish works with which he was especially well pleased. On the right is COROT, and at the left the date, 1870. It is painted on canvas.

189

C. F. DAUBIGNY

The Washing-place

13¾ x 23

On the left at the brink of a river, to which a grassy bank slopes from the right, some village washerwomen are at work. The bank is crowned with trees, and on the farther shore a line of trees rises against the distant hills.

Signed, at the right, DAUBIGNY. Canvas.

190

J. L. E. MEISSONIER

Bowl Players in the Fosse at Antibes

17½ x 30

Under the walls of the old Vauban fortress, which extend in a perspective broken by their bastions, from the left, the experts of the town are indulging in the favorite game of the Provençal athlete. They form various groups along the dry fosse, some playing, others discussing the game, and others looking idly on, and the many figures are full of vivid life. At the right, in the road, aristocratic spectators look on from a carriage. A clear and sunny sky gives the sharp, dry brightness of a perfect day in the south of France to the scene. This picture, which is one of Meissonier's favorite and triumphant experiments at difficult effects, is from the Secretan collection, sold in 1889.

Signed at the right, E. MEISSONIER, 1885. Panel.

191

H. LEROLLE

Morning at the Farm

29 x 28½

At the left the wall of a farm-house is seen and a stone wall enclosing the farmyard crosses the middle ground. Over the wall, and through the foliage of the trees which fill the yard, the brilliant light of early morning flashes in broken beams. A peasant girl, carrying a pail, advances in the centre, and behind her at the right two geese feed along the ground.

Signed in full at the right. Canvas.

192

F. ROYBET

The Secret

32 x 25

A party of free-lances, after a successful foray, are dicing and drinking away their plunder in the common room of a Spanish cabaret. The period is of the middle of the seventeenth century. Into the riot of the revel the standard bearer of the troop has entered at the doorway at the right, and the trumpeter, who has preserved his sobriety as befits an officer, is communicating to him, in a discreet whisper, the events that have passed in the tavern during his absence.

Signed in full at the left. Panel.

193

JULES DUPRÉ

The Farm

29 x 36

Under a clump of oak trees which occupies the centre of the picture, the wall of the farmhouse is seen toward the left. At the right are some other farm buildings. The foreground is a plateau, rich with a thick growth of grass, and traversed from the left by a path leading to the farm, in which a figure is seen. At the right, in the immediate foreground, is a pool of water. The color is the intense green of midsummer seen at its most powerful pitch under a burning sky.

Signed in full at the left, Canvas.

194

CONSTANTINE TROYON

The Ewe Lamb

45 x 35½

In the pasturage, a fine old ewe watches, with a maternal solicitude that is almost human in its expressiveness, her little lamb, which is just learning its lessons of caring for itself. In the middle ground at the left are grazing cattle and on the right a shepherd. The picture is a study of living models, of great accuracy of drawing and a masterly style of execution.

Signed at the left, C. T. Canvas.

195

N. V. DIAZ

After the Storm

31 x 39½

The rain-clouds are breaking in a gray sky over a rocky hillside. On the right is a tree. Rocks and brush diversify the ascent, whose grass is richly green from the recent shower. A narrow and irregular path leads over the summit of the hill from the right foreground, and under the tree on the right a female figure is visible.

Signed, N. Diaz, '64. Canvas.

196

L. L'HERMITTE

Noonday Rest

30½ x 38½

The laborers in the harvest-field are resting after their dinner, indications of whose consumption appear in the empty basket and the dry wine-bottles. In the immediate foreground a girl sleeps, with her head pillowed on a sheaf of wheat. Behind her sit a man and a woman—fine rustic types—who are chatting with a woman who, with a baby on her left arm, is carrying with her right hand a sheaf of wheat to the stack.

Signed in full at the left. Canvas.

197

ADOLPHE SCHREYER

Come Here!

46 x 36

A Wallachian horse-breeder has gone out into the pastures to reclaim his vagrant colts. He sits his steady-going and experienced old horse at the left, and snaps his fingers to invite within reach of his halter a shy and yet not cowardly little red colt of his herd that contemplates him from the middle ground toward the right.

Signed at the right in full. Canvas.

198

KARL HEFFNER

The Gloaming

38 x 61

A broad and tideless river extends to the very horizon under the shadow of a showery sky, which is lighted along the horizon-line by the last pale gleams of a humid sunset. On the bank at the right is a heavy and sombre growth of trees, among which the gray and crumbling walls of a partially-ruined grange are discerned. The shadows of the bank reach down into the water, and the sentiments of desertion and of solitude are most poetically expressed.

Signed on the right in full. Canvas.

199

JOHN PAUL LAURENS

The Grand Inquisitor

45 x 58

The head of the terrible Inquisition stands erect in the centre of the composition, a stern old man of an ascetic type. He menaces with a gesture of the hand, in which he holds a crucifix, a nobleman and his lady, who are seated under a window at the right. They are being subjected to a question and threatened with the dread authority of the dark and merciless society for the enforcement of their answer.

Signed in full at the right, 1886. Canvas.

200

BARON HENRI LEYS

The Declaration

48 x 33

In the centre a lady, leisurely putting on her glove, as if for a promenade, listens to the proposal of a cavalier in black at the left. He bows deferentially as he speaks, and his face shows the interest he feels in his words. The lady accepts his advances with a somewhat indifferent expression. The costumes are of the sixteenth century. The background is a rich Flemish interior.

Signed at the right, H. Leys, 1863. Canvas.

F: 3.650

201

T. ALEXANDER HARRISON

Washington

La Crépuscule

35 x 70

The moon is rising at its full, in a sky still faintly colored by the afterglow of the sunset. The crests of the wave-lines in the peaceful sea are silvered by its beams. The long rollers break upon the beach in the foreground, sending their wash high up upon the sands, with fringes of creamy foam, and at the right a patch of bare beach is seen. The delicate gradations and contrasts of color caused by the conflicting lights, and the luminous atmospheric effect, rank this picture not only as the artist's masterpiece but as one of the great marine paintings of the world.

Signed in full at the right and painted on canvas.

THIRD NIGHT'S SALE.

Friday, February 13, at 7.30 o'clock, P.M.

In the Assembly Room of the Madison Square Garden.

202

GABRIEL MAX

St. Theresa

19 x 15½

The saint is shown at bust length, with her pure young face in three-quarter view, turned toward the left and uplifted in prayer. She wears a black nun's robe, and a hood with white lining, with a coif and collar of white linen, which give her face, by contrast with its vivid vitality of color, a brilliant verisimilitude of life.

Signed in full at the upper right. Canvas.

203

CHARLES E. JACQUE

A Morning Call

15¾ x 12¾

Two rustic girls, evidently an elder and younger sister, are about to enter the open door of a farm-house. They stand in a courtyard paved with stone. Farm buildings wall it in, and some fowl peck among the stones of the court. A picture of ripe color and extremely delicate execution.

Signed in full on the left. Panel.

204

CARLTON WIGGINS

Evening at Barbizon

13 x 20

In the gloaming of a summer evening sheep are advancing homeward down a slope above whose crown the sunset shows between the stems of fruit-trees. A peaceful harmony of color carries out the restful suggestiveness of the hour and scene.

Signed in full at the right, 1884. Canvas.

205

JOSÉ DOMINGO

The Bravo

14½ x 9¾

He stands against a column at the gateway of a tavern, ogling some passing nymph of the street. He wears the costume common to the mercenaries and bravi of the seventeenth century in Spain and Italy, and is a robust and truculent figure. Figures are seen in the tavern at the right.

Signed in full at the right. Panel.

206

É. ZAMAÇOIS

The Frightened Butler

6½ x 4¾

At the left a liveried butler, who has evidently been taking liberties with the liquid contents of the pantry, makes a defensive stand with the handle of his floor brush against a suit of armor set up on a stand in a dimly lighted hallway. A firm but delicate execution, high finish, rich color and effective chiaro-oscuro characterize the picture, which is one of those exquisite miniature works with which the artist won his Parisian reputation.

Signed in full at the left, 1866. Panel.

207

J. FRANCIS MURPHY

Autumn

9 x 13

In the middle ground at the right a part of a grove of trees shows, colored by the frost but yet in full foliage. At the left, in the foreground, is a pool of water, and the sky is filled with rolling clouds.

Signed in full at the left. Canvas.

208

JOSEF ISRAELS

The Fisherman's Daughter

13½ x 10½

A young girl plods barefooted along the sea-shore, with a fish-basket on her back. She is going to meet the returning boat of her father, from whose catch the empty basket will be filled. The sea, with a high horizon, and the sky, form a background for her sturdy figure, moving across the canvas from right to left.

Signed in full on the right. Panel.

209

C. F. ULRICH

The Wood Engraver

18½ x 10

A young woman in a black dress, with a lace ruff at her throat and a red neckerchief over her shoulders, sits with her back almost turned to the spectator, in front of a window, outside of which a brick house-wall in sunlight is seen. She is turned toward the right. The work-bench in front of her is covered with the tools of the wood engraver's craft. On the wall behind her toward the left are a shelf with plaster casts on it and proofs of engravings. She is seated in a wooden chair, painted in a dull yellow.

Signed on the right, ULRICH, '82. Panel.

210

M. FORTUNY AND B. FERNANDI

Street Scene, Naples

9¾ x 14½

This is a view of the street of Sta. Lucia, in Naples, painted by Prof. Fernandi, of the Malaga Academy of Fine Arts, and animated with figures, vehicles, etc., of exquisite delicacy and spirit, by his friend Fortuny.

Signed on the left by both artists. Panel.

211

A. DE NEUVILLE

The Outpost

20½ x 12

The scene is the advance post of a Parisian suburb which has been shelled by the Prussians. In the background are dismantled buildings. Across the middle ground is an improvised breastwork, behind which, at the left, two soldiers crouch watchfully. The officer of the guard makes his round, a stout staff in his hand, his figure occupying the centre of the picture, young, resolute, and ready for defence upon the first alarm. The time is winter.

Signed in full at the left, 1876. Canvas.

212

GEORGES MICHEL

Landscape

18 x 22

A hill crosses the foreground, with a clump of trees on the left. In the immediate left foreground is a log, and at the right a road which passes over the hill. This road is seen continued through a vast distance of landscape, diversified with trees and distant houses, illuminated in places by the light struggling through the clouded sky.

Signed in full at the right (a rare occurrence in this artist's pictures), G. MICHEL, 1824. Canvas.

213

W. A. BOUGUEREAU

Night

18 x 10

Night is typified by a graceful young female figure, whose perfect beauty of form and color is only partially concealed by a flowing and diaphanous drapery of black. She descends upon the earth from a sky in whose canopy of darkening blue, stars twinkle faintly, while a faint flush of sunset still shows in the clouds that hang over the horizon. Upon the ground which she approaches in her descent, the waters of a little stream catch a pale light, as if from a new moon, and owls hover in the air. The picture is one of a series which was painted to typify the divisions of the day.

It is signed in full at the left and painted on canvas.

214

GEORGE INNESS

Sunset at Nantucket

20 x 30

In the second plane, at the left, cattle barns, stables, and the offices of an extensive farm are assembled in a fenced enclosure. A bare rising ground makes a line against a sky splendid with the blazonry of sunset. Across the meadows on the right cows straggle homeward to their stalls from the pasture.

Signed in full at the right. Panel.

215

E. FROMENTIN

A Wind Storm on the Plains of Alfa

21¾ x 25¾

The clouds are blowing from the right in a bitter blast. In the foreground two mounted horsemen, who have been overtaken by the tempest, shroud their faces with their burnouses. Their horses, also aware of the coming chill, lay their heads together. A third horseman at the left has dismounted from his steed and turns his back to the storm.

Signed in full at the right. Canvas.

216

J. C. CAZIN

La Maison du Garde

23½ x 29

From an elevation in the foreground, over which a path passes down to the beach, the windows of the coast-guardsman's cottage of rough stone overlook a long stretch of shore and a wide expanse of sea. Solitude surrounds his windy watching place, to which approaching night adds its measure of loneliness. The sunset is dying in the sky, and at the left is seen the pale crescent of a new moon.

Signed in full at the left. Canvas.

217

JULES LEFEBVRE

Young Sappho

21½ x 16

The young poetess is shown in profile, facing toward the right, at nearly half length. She is seated in a chair, and has in her right hand a scroll. The laurel wreath with which she has been crowned for her ode is on her dark hair, and her face is of a very pure and sensitive type of girlish beauty.

Signed in full at the upper right. Canvas.

218

W. T. DANNAT

In the Studio

20 x 33½

A maid-servant, employed in the operation generally known as house-cleaning in an artist's studio, varies her employment by a critical inspection of its treasures and its curiosities. The varieties of sketches and studies, bric-à-brac and other impedimenta of the painter's workshop are rendered with close fidelity, while the figure of the servant herself is of typical Parisian character and pert spirit.

Signed at the left in full, Paris, '82. Canvas.

219

ALBERTO PASINI

The Falconers

18 x 28

In a marshy plain, bounded in the distance by a range of hills from right to left, Arab cavaliers are hawking at the herons and cranes which rise in clamorous terror from their coverts in the grassy pools. On the right the party advances, while in the middle ground a falconer is seen giving his hawk its cast. Fleecy clouds blow in a bright blue sky.

Signed in full at the left, 1879. Canvas.

220

F. D. MILLET

Confidences

24¼ x 16

Against the marble terrace wall of a classical garden two stately beauties of the period are engaged in conversation. One, at the right, is attired in white over a pink under-robe, and holds a scroll in her hand. The other wears a similar costume of yellow and white. The pale tints and soft textures are subtly differentiated against the marble, and the verdure of a garden shows above the stone in the background.

Signed in full on the right. Canvas.

221

A. H. WYANT

Sunset

25½ x 20

The waning glory of the sunset is reflected down a marshy brook into the foreground, where, at the left, a tree rears itself against the gold and crimson of the sky. The atmosphere is suffused with the delicate and vaporous splendor of the descending sun, which softens the details of the landscape into a subtle harmony with the sky.

Signed to the left of the centre in full. Canvas.

222

A. VOLLON

Still Life

28 x 35½

A bowl of cherries on the right, in the centre a brown crockery jar, and at the left a pewter pot and tumbler, form a group upon a table. A fresh, rich color scheme and energetic technique characterize the work.

Signed in full on the right. Canvas.

223

CONSTANTINE TROYON

A Normandy Ox

21 x 26

A powerful, reddish-brown ox, with white markings, stands in the middle of a field, facing to the right and nearly in profile. At the left, behind the animal, are some trees. The distance on the right is a level field. The landscape is low in tone, and the ox of a powerful color and massive handling.

This picture was a favorite with Troyon, who kept it until his death. It is stamped on the left with the official stamp of the sale held after the artist's decease, and is on canvas.

224

GEORGE INNESS

Moonlight in Virginia

20 x 34

At the right a negro woman is boiling water in a pot over a fire. Behind her a man of her own race prepares a slaughtered pig for scalding. At the left are some bare trees, behind which are houses, and in the middle plane at the centre a cabin with a large chimney. The broad brilliancy of the full moon on a night of late autumn gives the scene the illumination of day.

Signed in full at the right, 1884. Panel.

225

G. JACQUET

The Falconer

26 x 32

A young lady in the costume of the seventeenth century is seen at three-quarter length, standing. She wears a black hat, with a beaded border to the narrow brim, and a black feather; a yellow dress embroidered at the bodice with gold, and over it a jacket of pearl-gray cloth, with puffed slashes of black and white at the shoulder, and close-fitting yellow sleeves. A black scarf is draped in bands over the skirt of the dress. She wears a large pearl in her ear, and a jewelled chain around her bust to carry the whistle for her falcon, which perches on her uplifted right hand.

Signed in full at the right. Canvas.

226

ERSKINE NICOL

Always Tell the Truth

25½ x 20

The grandmother, seated at a table on the right, has intermitted her knitting to administer a lecture to the stubborn urchin who has been luckless enough to be caught in a perversion of the truth. The boy stands at the left in a decidedly impenitent attitude. The grandfather looks on and listens with approval to the moral law which his good wife is endeavoring to inculcate.

Painted on canvas.

N. 850
Thomas B. Clarke

227

EASTMAN JOHNSON

The Pension Agent

25 x 37½

It was by this touching picture that the artist gained one of the greatest impetuses to his well-earned reputation. The scene is in a farm-house, in the humble room which serves at once for kitchen, family meeting place, and bedroom for the crippled son, whose bed is seen upon the right, with his musket, cartridge box, and canteen hanging over it on the wall. The pension agent sits at the window in the centre. At the left are the father and mother of the mutilated soldier, who himself stands on the right supported on a crutch, and detailing to the agent the circumstances by which he received his injury. The old dog of the house watches him as he speaks. His young sister, pausing in her work of peeling apples, listens with an awe-smitten and pained face; and even the poor serving-woman of the farm turns her head from her duties of the moment to hear again the simple story of the young master's sacrifice of himself upon the altar of his country. This thoroughly national and dramatic composition was painted in 1867.

Signed in full at the right. Canvas.

228

EUGENE ISABEY

The Wedding Festival

25 X 21

A bridal party descends the wainscoted staircase of an ancient château, led by the bride and groom. In the foreground on the right a concert of young girls sings, to the instrumental accompaniment of a band of musicians, a chorus of congratulation. In the left foreground, pages in scarlet livery guard the table spread for the wedding feast. The bride halts on the lower platform of the staircase to receive the pleasant tribute. The guests form a procession on the staircase behind them.

Signed on left, E. I., '74. Canvas.

229

C. F. DAUBIGNY

On the Marne

17 X 26

The low bank bears a growth of willows. Ducks swim in the water in the foreground, and at the left is a barge. The time is morning and the season spring.

Signed at the right, DAUBIGNY. Panel.

230

JULES DUPRÉ

Marine

23½ x 29

The sea of the English Channel swells in long rollers under a gray and humid sky. In the foreground the sluggish gray-green waves break in fringes of foam over some unseen reef. The sea reaches to the horizon, unobstructed by a vessel, in solitary majesty.

Signed at the left in full. Canvas.

231

N. V. DIAZ

The Faggot Gleaner

18 x 21

From the right of the picture a broken and rocky path ascends toward the left through a dense forest. The sunlight, forcing a casual passage through the interlacing branchwork and foliage overhead, here and there glints like a jewel upon a tree-trunk or flecks the ground with a splash of gold which makes the surrounding shadows richer, deeper, and more mysterious by the contrast. In the foreground on the left a peasant woman, gleaning the dry brushwood and dead fallen twigs for her humble hearth, gives the picture its title.

Signed on the left in full, 1867. Panel.

3. 800
Montaignac

232

J. B. C. COROT

acheté à Faicheux.

The Ford

20 x 24 51-61

From the river bank at the left of the picture, which is shadowed by a group of trees, the ford passes upward and across the stream to the right, where are seen the walls of a water-mill on the farther bank, under some tall trees. A man on horseback is crossing at the ford toward the mill. Executed with a light and spirited touch, cheerful in color and airy and tender in its atmospheric effect.

Signed on the left, COROT. Canvas.

233

CONSTANTINE TROYON

Montfaucon acheté à l'American Art Assoc.

14. 800

Sunset

13½ x 18

Up the centre of the picture is a marshy creek, reddened by the setting of the sun in a sky diversified by broken and sombre clouds. At the right tall reeds bank the stream in. On the left a couple of trees grow upon the bank, and under them two figures show a peasant and his wife returning to their hut, which is shown on the extreme left.

Signed in full at the left, 1851. Panel.

234

THEODORE ROUSSEAU

Autumn

15 x 22½

Beyond a foreground of pasturage, which is in the shadow of a cloud, a level plain extends to a boundary of distant hills. Cattle graze upon it, and the smoke of brush fires rises in the distance. At the left are three trees.

Signed in full at the right. Panel.

235

EUGENE DELACROIX

Tiger and Serpent

13 x 16

At the left, among the blades of a sword cactus, under whose green shafts it has been sheltered, a huge serpent, aroused by a threatening sound, raises its head to hiss defiance at its enemy. A Bengal tiger, in the centre, whose approach has disturbed its rival outcast of the wilderness, halts with uplifted paw and turns its savage head in the direction of the familiar challenge to mortal combat. Its lithe flanks already quiver with the first movement for a side spring which shall place its prey within its grasp.

From the Secretan sale, signed at the right, and painted on a panel.

236

JEAN FRANÇOIS MILLET

The Apple Harvest

15 x 12

In an orchard women are gathering from the ground the apples which have been shaken from the trees. At the right foreground a robust young peasant woman stoops to collect the fallen fruit. In the left middle plane others pursue their work. The picture is of a low tone, rich color, and broad but finished execution.

On canvas, and signed at the right, J. F. MILLET.

237

A. G. DECAMPS

Cat, Rabbit, and Weasel

10 x 14

An illustration of a fable of La Fontaine in which the artist has combined the expression of a story, fine animal characterization, and beautiful painting. The cat sits in the comfortable attitude of her species on the right. The rabbit advances with natural timidity from the left. The weasel makes his approach out of the foreground with the impudent boldness for which these courageous little outlaws of the farm are famous.

Signed on the left, DECAMPS, 1836. Canvas.

238

E. FROMENTIN

The Return from the Chase

16 x 13

A party of mounted Arab hunters are returning from the chase at the approach of evening. In the middle plane at the right, cavaliers are seen in the descent of a rocky gorge, about to cross a stream. Ascending a distant hill in advance are other horsemen. In the immediate foreground, at the head of the path, a huntsman on a white horse rests his steed, holding his two hounds in leash. Another on a brown horse, behind, has dismounted.

Signed in full at the left. Canvas. From the Secretan collection.

239

G. BOLDINI

In the Garden of Versailles

20 x 13

A group of courtiers and of ladies of the court are conducting a flirtation of compliment on one of the terraces of the chief palace of French royalty in the last century. Their gay attire and spirits repeat the brightness and color of nature about them, in the artist's most brilliant and sparkling touch.

Signed at the left, BOLDINI. Panel.

240

W. LÖWITH

The Duel

8¾ x 13½

In the bare seclusion of the disused riding-school of a cavalry barracks two men fight a duel with swords. Their seconds attend them, sword in hand. At the right, three spectators look on. At the left, an officer of hussars watches the fight seated, while the surgeon kneels to unpack his instrument case. The furious action of the duelists and the earnest interest of the others is admirably rendered; the character of the figures is strong and lifelike, and the color and painting even of the accessories is of the masterly quality that warrants the sobriquet of the young artist as "the German Meissonier."

Signed in full, 1886. Panel.

241

LUDWIG KNAUS

The Veteran

8¼ x 6

The head of an elderly man of a fine, soldierly type. His hair is gray. His mustache and imperial have a military trim. His complexion shows the good health of a well-disciplined life upon which age makes few inroads.

Signed at the upper left, L. KNAUS, '89. Panel.

242

C. Y. TURNER

Dreaming

24 x 18

This picture, which is a study of Bayard Taylor's charming creation, Hannah Thurston, shows the fair heroine at three-quarter length, in profile and facing to the right. Her figure, robed in black, with a white linen scarf crossed over her breast, plain white linen cuffs, and a linen band to her black cap, is relieved against a window through which is seen a garden in full summer flower. Her left hand rests upon the window, as if about to open it, and in her right, which depends at her side, she holds a prayer-book.

Signed in full at the right centre, and dated 1885. Painted on a panel.

243

J. C. CAZIN

Night in Flanders

25 x 29¾

On the right are the trees of a public park; at the left houses, along a paved street, with lights in their windows and the transoms of their doorways. They are illuminated by the moon, which is not itself seen, and the sky, which is luminous and clear, scintillates with stars.

Signed in full at the right. Canvas.

244

G. H. BOUGHTON

Charity

30 x 25

A young mother and her little girl are enjoying an afternoon walk after a snow-storm, warm in the rich winter garments which indicate their superior station in life. A group of rustic children, rosy-cheeked with the cold, open a gate for them to pass, and to the foremost of them the little girl reaches out a coin, while the mother looks on with an approving smile. The background shows a snowy English landscape, with the houses of a farm.

Signed in full on the left. Canvas on a panel.

245

CONSTANTINE TROYON

Cows

22 x 18

Standing, in three-quarter view and with her back to the spectator, is a red cow with white markings. Lying down beyond her is a black cow, with a white face, seen in profile. At the right, behind, are two others, to which the red cow seems to be calling. The landscape is a bare plain.

Signed in full at the left. Canvas.

#: 6.000
P.A.B. Widener

246

J. L. GÉRÔME

The First Kiss of the Sun

21½ x 39½

In the foreground, at the left, the low tents of an Arab encampment have been pitched upon a grassy oasis of the desert, where the sands are irrigated to fruitfulness by the waters of a shallow rivulet. A few date-palms grow by the stream at the left. The camels of the caravan, stretched upon the grass around the camp, where their masters still sleep, raise their heads, in an instinctive accord, at the coming of another day of toilsome servitude. Across the sky, the outline of the desert is broken by the towering bulks of a line of pyramids, which diminish in perspective from the right to the left; and in the arid space between this horizon line and the camp, the Sphinx, that insoluble mystery of the desert, is faintly seen, rearing her head from her grave of sand. The sky is one serenity of cloudless blue, in which the shadow of the night still lingers. The same shade hangs over all the earth, in a veil that gives its outlines a tender softness. On the eastern faces of the two great pyramids alone does the eternal supremacy of the orb, that has looked upon the life and death of this lost empire of the past as it has looked on those of worlds unknown, set its brand of power. Reddened by the first kiss of the sun which warmed the babyhood of the monarchs they entomb, the sepulchres of the Pharaohs make two great beacons against the sky, as if they, too, were about to blaze out and leave the sterile wastes and ruins at their feet to the darkness that enshrouds their own history.

Signed at the right, J. L. Gérôme. Painted on canvas.

247

GEORGE INNESS

The Evening Glow

27 x 22

The sun, a huge disk of fire, is setting at the right, seen through the outskirt of a wood. Its fiery beams penetrate the foreground and light the foliage and underbrush with flashes of color. At the right, in the foreground, a tree which bends to the left rises out of a tangled thicket.

Signed in full at the right, 1885. Panel.

248

ADOLPHE SCHREYER

The Contrabandist

32 x 25

Down a rocky and dangerous mountain side, made more dangerous by snow-drifts and the driving storm, a mounted smuggler carefully leads his pack-horse, laden with contraband wares. Both horses pick their way carefully over the perilous declivity. The mountain slope is covered with a scattering growth of trees, stunted and warped by the blasts and covered with snow.

Signed in full on the right. Canvas.

H 1.150
William Wilkins

249

H. LEROLLE

The Homeward Path

32 x 25

A shepherd girl is returning from the grazing ground under escort of her faithful dog. She climbs the road toward the village, staff in hand. The moon is rising over a slope which is crowned on the left by a house, in one of whose windows a light shows. At the right a fence closes off a field path from the road, and a few slender saplings grow by the roadside. The distant village is dimly discernible, with a figure or two returning homeward in the middle ground. The dog looks with a watchful eye at these personages, as if for assurance of his mistress's safety against them, while the shepherdess plods steadily along, weary of her day's monotonous labor and happy at the prospect of rest.

Signed on the right in full. Canvas.

250

LUDWIG KNAUS

The Old Witch

28½ x 41½

On the outskirts of a village, the children returning from school are hooting and stoning a wretched old woman who appears in the middle ground, bent and haggard with age, advancing with a staff in her hand and smoking a pipe. One boy is about to hurl a stone at her, others shout abuse, while smaller children fly in terror before her malignant approach. She presents a determined and even combative aspect, as if accustomed to the ill will she receives and defiant of it. As if to typify the ignorance out of which arises the superstition of which she is the victim, and to symbolize the violence to which it leads, a tempest is rising in the angry sky, and the shadow of its approach darkens over the young persecutors of hopeless misery and their prey. It is said that this picture had a distinct effect in the more ignorant German communities in compelling government protection for those unhappy creatures on whom a debased superstition set its ban.

Signed at the right, L. KNAUS, 1885. Canvas.

251

CHARLES C. JACQUE

The Shepherd

19½ x 46

A flock of sheep are crossing an extensive plain, passing from the left to the right. The shepherd with his dog are on the right. The background affords a perfect panorama of rustic employments: a plowman is at work, weeds are being burned, a stage-coach comes along the high road, and farms and a village are seen.

Painted on a panel, and at the right written, in French, in ink: "I certify that this picture is by me. It was painted about 1856. Paris, 1886, Ch. Jacque."

252

ALFRED STEVENS

The Departure

36½ x 29

In the foreground, at full length, a lady in a summer costume of red and white is shown upon the beach, looking out to sea. She rests her hand upon a red umbrella, and follows a receding ship intently with her eyes. At the right figures sit upon a breakwater which has been left bare by the receding tide.

Signed in full at the left, Havre, 1884. Canvas.

253

WILLIAM M. CHASE

In the Studio

39 x 22½

A young lady, dressed in white, is seated in an arm-chair in front of a wall set off with pictures, draperies, and a shelf loaded with curious bric-à-brac.

Executed in pastel, and signed on the left in full.

254

CARL VON STETTEN

The Image Seller

28 x 35

An Italian vender of plaster images has set his wares up for sale on one of the bridges crossing the Seine. A portion of his stock is displayed on the balustrade against which he leans. His extra supply is packed in a wicker basket on the footway at the right of the picture. On the left the base of a bronze lamp shows. A steamboat, passing on the river, is seen through the balustrade, and in the distance the towers of the Trocadero are outlined against the gray sky of a Parisian autumn or spring.

Signed on the right in full, 1887.

255

GEORGE FULLER

Fedalma

42 x 30

She is seen at three-quarter length, in the size of life, holding a necklace of jewels in her hands which she has just been examining. Other jewels are on a table at her right. She wears a robe of white, filmy stuff, with a black veil or scarf draped over her head, and her figure is relieved against a dark background of indefinite character. Her face is young, innocent, and flushed with health, and, like her bare arms, is exquisitely modelled.

Painted on canvas.

256

EUGENE DELACROIX

Selim and Zuleika

18 x 22

Delacroix, who as an artist had much in him that inclined him to sympathy with the romantic movement in French and English literature, and especially poetry, drew out of Byron the subjects of several of his best pictures. The most famous of these is the incarnation he gave to the dramatic and noble passage from "The Bride of Abydos," which is immortal in the records of French art under the title of "Selim and Zuleika." The moment chosen by the artist is covered by the XXIId and XXIIId stanzas of the poem, when the lovers in the grotto are pursued and menaced with a cruel death. The exact passage that Delacroix meant to illustrate is undoubtedly this :

> Dauntless he stood. "'Tis come, soon past—
> One kiss, Zuleika; 'tis my last."

The picture shows Zuleika clinging to Selim in the cavern, while their enemies approach. The composition is full of spirit, expression, and vital fire, and of a noble harmony and richness of color. It is one of the artist's later and more thoughtful works, and shows how closely he must have studied even the literature of an alien nation.

Painted on panel. Signed in full on the right.

257

C. F. DAUBIGNY

Spring

10 x 17

Young trees in the full greenery of spring crown the river bank at the left. The bank, clothed in grass, descends to the river, in which ducks paddle. Beyond the bank at the right is a distance of low, rolling hills. The verdure has all the abundance and fresh, crisp color of the season, and the sky is warm in subtle flushes of the light of early day.

Signed at the left, DAUBIGNY. Panel.

258

CONSTANTINE TROYON

The Old Farm

11 x 16½

On the right is a portion of an old French farm-house, viewed from its orchard and kitchen garden. A pool of water is in the foreground. At the right a figure is about to enter the house, and on the left another, carrying a bundle of firewood, ascends the steps leading to the kitchen of the farm. Midsummer brightness is mirrored in the sky and indicated in the luxuriant vegetation.

Signed in full at the left. Panel.

259

THEODORE ROUSSEAU

The Pasturage

15½ x 21½

A stream intersects the centre of the picture and is crossed by a bridge. At the left is a tree, and cows graze on the plain. Houses are visible at the right, and an extensive prospect of pasture-land, rich in succulent vegetation, stretches into the distance. Painted in a ripe harmony of color, and with much solidity and force.

Signed at the left, TH. ROUSSEAU. Panel.

260

N. V. DIAZ

In the Forest

13 x 19½

Early autumn has commenced to give to nature the warm flush that precedes the bitter barrenness of winter. The trees are still in full foliage, and the turf is rich and strong. Only a few leaves have fallen from the tree in the centre of the canvas. At the left is the figure of a girl.

Signed in full at the left. Canvas.

261

J. B. C. COROT

The Fisherman: Morning

11½ x 19½

A fisherman in the foreground is about to set out in his boat in the early morning. His craft is moored in the rushy shallows of a little creek under a willow bank. The mists of dawn still veil the distance.

Signed at the left, COROT. Canvas. Hundred Masterpieces Exhibition. 1885

262

J. C. CAZIN

Moonlight in Holland

25¾ x 32

At the right, the snug little houses of a prosperous Dutch fishing village face a neatly paved street. Here and there among them a window is still lighted. They front a dyke, overgrown with grass and planted with trees, at the left of which is seen the sea. In the middle ground a turning of the shore shows a row of fish-houses and the slope of the dyke, on which are many boats which have been beached for the night. The scene is lighted by the tempered brightness of a summer moon.

Signed in full at the left. Canvas.

263

G. H. BOUGHTON

The Council of Peter the Headstrong

25 x 30

Standing in the middle of his counsellors, in the council chamber, the doughty and stubborn Dutchman lays down the law. Seated along the council board, they listen, argue on, and dispute his dogmatic statements with various expressions. The room is lighted from a window of colored glass on the right, and at the left is a lofty chimney-piece, with some law-books on its shelf.

Signed in full at the top, to the right of centre. Date, 1887. Canvas backed with panel.

264

A. HARLAMOFF

The Flower Girl

34 x 20

A gipsy girl, herself a true wildwood blossom, has been gathering the humble flowers of the forest. Bare-footed, bare-headed, with her poor garments barely covering her body, she is a picture of hardy beauty, tanned by the fresh air and the sun. She is about to cross a stream.

Signed at the right, HARLAMOFF. Canvas.

265

H. LEROLLE

Gossip

32 x 26

In an interior brilliantly illuminated with sunlight through a window on the left, two ladies sit in conversation at a table, while a third is seated at the left against the light and with her back to the spectator. The picture is a daring and successful experiment in light tints, and whites in full light and shadow.

Signed at the right, LEROLLE. Canvas.

266

JOSEF ISRAELS

When One Grows Old

36 x 23½

Over the glimmering fire of turf a woman, so old that she can scarcely lift her palsied hands to the welcome warmth, sits in a low-seated chair. She has passed even the capacity for the lightest labor, and, like the decaying fire, is left to smoulder out, while the whole family, young and old, still toil to add each his or her share to the income of the house. This picture is regarded by the artist as one of his foremost works.

Signed in full on the right. Canvas.

267

SIR J. E. MILLAIS

The Love-bird

36½ x 25½

A little girl stands erect, her figure turned to the left, and her face looking forward at the spectator. Her brown hair falls over her back from under a lace cap, and the neck of her gown of flowered brocade is edged with lace. Her left hand depends at her side. On her right, which is uplifted, is perched a paroquette, of the species known as love-birds. The background is a rich old tapestry

Signed in monogram at the right and dated 1883. Canvas.

268

JULES DUPRÉ

At Sea

32 x 39½

The sky is filled with clouds which are rolled into heavy masses by the wind. In the centre a boat with sails struggles against the rising gale, and another sail is seen on the horizon toward the right. The sea is comparatively quiet, but announces its growing agitation in the foam-fringed waves which break in lines of short rollers across the foreground.

Signed in full at the left. Canvas.

269

CONSTANTINE TROYON

Summer-time

20½ x 30

A vast and verdant champaign extends under a sinking summer sky. It is intersected in the centre of the canvas by a little rivulet, walled in with turfy banks. In the middle ground the brook is shadowed by a bosquet of willow-trees, and some women are washing clothes upon its bank. In the spacious meadow-lands at the right grazing cattle are seen. The distance is diversified by trees, in scattered clumps and singly. The blue sky is brightened by fleecy clouds.

Signed in full at the left. Canvas.

270

N. V. DIAZ

The Virgin and Child

40 x 24

Seated in the centre is a charming type of pure womanhood, attired in a red and blue robe with white linen draperies to relieve it. She sustains upon her knee a chubby little boy, who, with a touching grace, reaches out his hand in love and charity to a poor little bird that chirps a greeting to him from the ground at the left. Above this beautiful group hover some cherubim, and the background is a forest.

This picture, it is to be noted, is one of which Diaz was especially fond. It served with him to commemorate his love for his wife and the death of his son, which nearly broke his strong and ardent heart. He was frequently requested to paint altar-pieces, but almost invariably refused to do so. He said: "I have only one true altar-piece in my mind, and that belongs to the chapel of my heart." This picture was known to many of his friends. Into what direction it drifted after his death was not known. Mr. Seney's purchase of it was purely accidental. The charm of the picture attracted him, and he knew nothing of its history at the time. He bought it as a magnificent work of art, and only later learned of its peculiarly interesting associations.

Signed at the left, N. Diaz, '52. Canvas.

271

CHARLES H. DAVIS

The Curfew

29 x 46

"Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds."

Mr. Davis has illustrated this verse of the elegant Mr. Gray's "Elegy in a Country Churchyard" with a landscape which is going to sleep in the last light of day. The sun has descended, but radiates its fading glow from the centre of the picture.

Signed in full at the left. Dated 1884. Canvas.

272

J. C. CAZIN

The Village Orchard

32 x 39½

At the right of the foreground is seen a patch of road. From it to the middle plane extends a stretch of land which has been plowed for cultivation. Beyond this field are a row of fruit-trees and the houses of a village, behind which, on the right, some poplar-trees show.

Signed in full at the left. Canvas.

273

ROSA BONHEUR

The Choice of the Flock

32 x 40

A beautiful white ewe, with silky fleece, stands in the foreground facing toward the right and seen in profile. Another sheep is seen behind, and the trunk of a tree shows upon the left. In the middle distance on the right a group of sheep browse, and a pleasant landscape of rolling ground and shrubbery forms the distance.

Signed in full on the right. Canvas.

274

A. EDELFELDT

Lydia and Horace

44 x 28

Lydia is seated on a marble garden seat in the centre. She wears a peplum of pale yellow color, and gold ornaments, and is of the voluptuous type of merry womanhood that the poet describes in his odes to her. Leaning over the back of the seat at the right is Horace himself. His cynical but good-humored face smiles as he utters epigrams at which Lydia laughs.

Signed in full at the right, 1888. Canvas.

275

J. L. E. MEISSONIER

Deliberation

20½ x 13½

Facing toward the left and seen at full length, a powerful man, in costume of the fifteenth century, stands erect at a closed door leading from an antechamber into a more private apartment. His heavy sword is shortened at its hangers, as if to be ready to his hand. His brooding and thoughtful face, the typical face of the *spadassin*, is bent forward, and his eyes are on the ground.

Signed at the right, E. Meissonier. Panel.

276

CONSTANTINE TROYON

Sheep in a Forest

18 x 14

In the foreground a flock of sheep are advancing, driven by a shepherd. The path enters a forest and the ground is covered with withered leaves. The sunlight, through a break in the foliage, lights the leaders of the flock. The background, seen through a vista of the trees, is an open country, under a tempestuous sky, with the light concentrated in its centre.

Signed at the left, C. Troyon, 1849. Panel. From the Collot and Faure collections and the Secretan sale, 1889.

277

J. B. C. COROT

The Myrtle Wreath

22 x 18

An Italian girl, seen at half length and in characteristic national costume, is seated in the shade of a myrtle thicket in a garden. The wreath which she has been weaving lies in her lap, and she looks up as if at the interruption of an approaching step. As in all of Corot's figure pictures, this shows fine drawing and color, good character, and a firm technique.

Signed at the right, COROT. Canvas.

278

E. FROMENTIN

On the Alert

24 x 16½

A body of Arabian cavalry advance from the left over descending ground, with a higher hill behind them. One bears a standard. A cavalier leads the cavalcade at the right, watchful of the advance into a country beset with enemies.

Signed in full at the left. Canvas.

279

C. F. DAUBIGNY

Landscape with Cattle

18½ x 26

In the centre of the middle ground, on the bank of a little river, is a clump of willow trees. At the left, beyond the river, a road passes from left to right. A grove and hills close in the horizon. The water, coming into the foreground between grassy banks and patches of sedge, reflects, in its unshadowed surfaces, the brightness of the midsummer sky.

Signed on the left, DAUBIGNY. Canvas.

280

N. V. DIAZ

In the Pyrenees

16 x 11

One of if not actually the latest complete picture of the artist, painted at the period when his growing ill health caused him to spend much of his time in the milder climate of the south of France, with excursions into the mountains when the weather was favorable. The long and craggy range of the mountains which divide France from Spain forms the background, with an expansive landscape between them and the spectator, diversified by trees.

Signed in full at the left, '74. Panel.

281

J. B. C. COROT

A Souvenir of Normandy

17 x 25

At the marge of a placid stream, a grove of willows suck their sustenance from the refreshing flood. The foreground, enriched by the penetrating humidity of the river, is ripe in grass enamelled with wild flowers, from which a country girl at the right of the picture is plucking the material for a rustic bouquet. In the distance a fishing village is seen.

Signed at the left, COROT. Canvas.

282

N. V. DIAZ

Sunset after a Storm

13 x 18

The sky is clearing, after a heavy rain-storm, over the plains of Barbizon. At the left a shepherd drives his flock across the plain. The crimson sunset is dimly reflected in a pool in the foreground. The sun shows as a red disk in the clouds. Some trees diversify the plain, and in the distance the border of the forest is seen across the horizon.

Signed in full at the right, N. DIAZ, '64. Panel.

283

C. F. DAUBIGNY

The Gipsies

10½ x 19

In the centre is a little group of fruit trees. Under it a male and female gipsy make their camp, while their donkey watches them. A road passes the group, leading to a farm whose roof is seen at the left behind fruit trees. On the right a grassy stretch of pasture is bounded by an orchard. The time is spring, as the blossoms on the fruit trees indicate.

Signed at the left, DAUBIGNY, 1869. Panel.

284

CONSTANTINE TROYON

The Shepherd

21½ x 18

In the foreground, the shepherd is marshalling his flock into the forest. His dog is beside him on the right. He wears his cloak over his left shoulder and carries his heavy staff under his right arm. In the background the path passes out through the outskirt of the forest. A warm and powerfully harmonious color, the most solid quality and great vigor of execution, characterize this work.

Signed on the left in full. Panel.

285

J. B. C. COROT

The Dance of the Nymphs

19 x 26½ 49½ x 67½

The fair divinities of the sylvan shades make their worship of the dawn at the verge of an Arcadian grove. On the left is a clump of graceful yet stately trees, which are repeated by others in single growth toward the right. In the middle of the picture, some nymphs dance in groups under the trees, while from the left two others, belated by oversleeping, as it might be, hasten to join in the measure. A lake and distant hills are seen through the tree trunks toward the right, and the sky shows the pulsating luminosity of coming day, into which the sun will presently send its piercing shafts of opalescent flame. A tender shade of morniug twilight still enriches the color of the foreground without darkening it. At the extreme right, among the trees, a solitary nymph is seen, saluting the dawn with a chalice filled with morning dew, as the laws of the golden age prescribe, in her hand.

The picture is signed at the right, COROT, and is painted on canvas.

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286

C. F. DAUBIGNY

Autumn on the Oise

23 x 33½

A boat is moored to a bushy, sloping bank on the right, with a figure in it and one upon the shore. This bank makes a point in the middle ground around which the river disappears. The farther bank, on the left, is shadowed by tall trees.

Signed on right, DAUBIGNY, 1873. Canvas.

287

#: 3,450
W. A. Clark
(Montana)

J. C. CAZIN

Weary Wayfarers

26 x 32

Night is approaching, and rain clouds are darkening the sky. The farmer, in the middle ground on the right, is completing the labors of the day. On the windy heath in the foreground, in the centre, a poor wandering woman sits, with her babe in her lap, while at her feet, stretched on the turf, her husband sleeps the sleep of exhaustion. Cazin, who paints the figure with great force when he chooses, here introduces it, as he rarely does in his landscapes, with pointed effect.

Signed at the right, J. C. CAZIN, 1888. Canvas.

288

C. F. DAUBIGNY

The Creek

12½ x 19½

In a winding creek, bordered by willow trees, a fisherman is preparing in his boat for the labor of the day. The landscape, with its scattered trees, placid water, and rushy banks, is seen in the harmonizing light of a morning sky.

Signed at the left, DAUBIGNY, 1853. Panel.

289

J. B. C. COROT

La Cueillette

28½ x 19

At the margin of a grove of birches and maples, two village girls are gathering wild flowers. A third comes to join them through an opening in the grove, beyond which is seen a placid little lake and its verdant farther banks, with white-walled country houses. The time is early summer, the vegetation is full of refreshing vitality, and the sky gleams with light not yet invaded by the exhausting fervor of the burning sun.

Signed at the right, COROT. Canvas.

290

JOSÉ DE VILLEGAS

The Halberdier

37½ x 23½

At the left centre, bolt upright and facing to the right, a gorgeously uniformed veteran of the early seventeenth century stands guard in a splendid ante-chamber. He is seen in profile, holding a halbert whose staff is covered with crimson velvet and studded with gilt nails. He wears a black hat with variegated feathers, a fringed buff coat with green plush sleeves, knee breeches of claret-colored velvet, and blue stockings. Embroidery and ornaments of gold and silver make his variegated attire more splendid. A sword belt crosses his coat and sustains a heavy sword. Behind him a magnificent oriental rug forms the portière of the doorway he is set to guard, and his evidently confidential friend, a yellow hound, looks up to him, at the right, with privileged familiarity. The artist seems to have essayed in this picture to bring every brilliant note of color of which the palette is productive into harmonious application, and to have succeeded.

Signed in full at the left, and dated 1875. Painted on canvas.

291

A. MAUVE

Crépuscule

26 x 18

A shepherd drives his flock along a road, which rises in the centre of the picture, returning to the fold at the close of day. The pale light of a wet sunset illuminates the centre of a sky in which rainy clouds are rifted by the rising wind. A clump of trees at the right are outlined in silhouette against the sky.

Painted on canvas and signed in full at the right.

292

JULES DUPRÉ

Sunset

29½ x 37½

At a pool in the foreground some cows are drinking. On the left, beyond the pond, is a group of oak trees. A cow is being driven by a man from a barn in the right middle ground, which slopes upward from the water, toward the pool. In the centre the farm-house, on the summit of the slope, shows in shadow against the splendor of the sunset, which pervades the whole picture with a rich and luminous glow of color.

Signed in full at the right. Canvas.

293

JULES DUPRÉ

Moonlight

38 x 33½

The light of the rising summer moon silvers the surface of a stream in the foreground, whose waters are otherwise shadowed by a group of large trees on the right. At the left some small willow trees grow on a little islet. The figure of a fish poacher in his boat is revealed in the moonlight, but the perfect solitude and repose of the night holds no threat of discovery for him.

Signed in full at the left. Canvas.

294

N. V. DIAZ

The Approaching Storm

33 x 41½

In the middle of a foreground, whose turf is broken by outcroppings of rock, is a shallow pool. A tree is on the right. Among the rocks a figure is visible. The approach of the storm is manifest in a sky filled with tumultuous clouds, whose shadows rest upon the darkening landscape and render its savage picturesqueness doubly picturesque.

Signed on the left, N. Diaz, '70. Canvas.

295

CONSTANTINE TROYON

Hounds

38 x 51

Two massive and powerful hounds are eagerly seeking along a field for the scent of their quarry, which they have lost. The dogs are painted in the dimensions of life, and exhibit in a wonderful degree the movement and spirit of nature. They are seen in a simple landscape, held low in tone and rich in color, and which affords them a vivid relief, and their execution dates from the artist's most masterly period of productiveness. Troyon, as a painter of dogs, is held to be at his best. He once said of this picture : "It is a portrait of two of the few true friends I have ever had."

Signed in full at the left. Canvas.

296

JEAN FRANÇOIS MILLET

Waiting

32¾ x 40

It is the long-absent son that these two poor old people ever seek in their waking moments and in their dreams. As the day dies, the aged mother comes forth to scan the deserted road, shading her eyes against even the dull sunset. The father, whose staff must do him duty for his eyes, gropes his blind way after her, feeling step by step for the door-stone that his weary feet have trodden so often during a life of labor, trouble, and faith. He stands in the doorway of the cottage at the right, feeling for his next step. His wife, inspired to hope by some passing sound, is already in the road, eager and alert. On the seat beside the door the cat, herself startled by some unusual sound, bristles her fur and stands on the defensive. This picture, known first by Millet's own title "Waiting," but also frequently called "The Blind Tobias," is ranked by the permanent judgment of criticism in the loftiest vein of feeling which the artist has expressed in his works. He himself classed it with "The Angelus," and its simple and sincere religious feeling caused it to be accepted as a companion to this masterpiece which was the subject of an international contest.

Signed in full on the right. Canvas.

297

JOHN PAUL LAURENS

The Separation

47 x 37

This picture represents the final separation of Robert II., called the Pious, son of Hugh Capet, and King of France from 996 to 1031, from his wife Bertha. The king is seen in the middle ground, bowed in prayer and despair on the double throne which his wife has abandoned, leaving on it her splendid royal mantle and her crown. Bertha, passing out of the throne room through a curtained archway, appears in the foreground in the ante-chamber on the left.

Signed in full on the right. Canvas.

298

JOSEF ISRAELS

Infancy and Age

48 x 58

Toward the right, in a humble interior of modern Holland, a lusty baby is seated in its tall, antiquely carved chair, in which, no doubt, many generations of babies have been propped up. Facing it, at the left, a weather-beaten old fisherman engages his grandchild's attention by showing a toy soldier.

Signed in full at the right. Canvas.

299

J. A. GRISON

Retribution

46½ x 35

A youngster who has been birds'-nesting is now propped up in a chair in grandmother's kitchen, suffering the consequences of his crime. The hurts occasioned by his fall have been bandaged up, and the old doctor is giving him a severe lecture, to which his grandmother listens with clasped hands.

Signed at the right, GRISON. Canvas.

300

ADOLPHE SCHREYER

The Wallachian Post-Carriza

47 x 78

The post-wagon is being urged at furious speed over the Wallachian wastes to escape the storm which is rising. The wagon, covered with a woven-wicker hood, is seen at the right. It is drawn by a team of six horses, four of which are harnessed in tandem to a shaft. The postilion, in rude native costume, rides one of the shaft horses, and urges the leaders forward with voice and whip in violent objurgation. A passenger is seen in the post-wagon.

Signed in full at the right and painted on canvas.

301

LUDWIG KNAUS

The Child's Funeral

54 x 76

Borne upon the shoulders of its playmates, the coffined remains of a little child are being conveyed to their last resting-place. The procession passes through a forest where autumn leaves are on the trees and on the ground. A boy marches in advance bearing a crucifix. Other children follow, singing a hymn as they go, under the direction of the village schoolmaster. The elders of the bereaved family bring up the rear of the sad cortége.

Signed in full at the right, 1856. Canvas.

302

J. BENLLIURE

Christmas Eve

33½ x 59

The services of the great day of the year are in progress in a Spanish cathedral. At the left, through the grated gateway, the nave of the church is seen, splendid with lights, and animated by the services of the hour. In the foreground the humbler devotees of the church approach the altar for their annual devotion. A band plays on its instruments, and boy choristers sing in the centre, under the direction of an old music master.

Signed at the right in full. Canvas.

303

H. SALMSON

Coming from the Hay-field

40 x 54

A family group are returning from the field at the end of their day's work. The young mother wheels a barrow filled with grass for the household animals, on which a little girl rides. Another child marches beside its mother, and behind her comes the father, who, with his scythe over his shoulder, looks back as if to take a last survey of the results of his day's toil.

Signed in full on the left. Canvas.

304

J. B. BURGESS

The Frolic after the Wedding

48 x 75

The bride and groom are seen in the centre at the portal of a Spanish church. Their friends overwhelm them with chaff and congratulations, beggars appeal to them for a share of their good luck, and in the foreground boys scramble on the pavement for the coppers tossed broadcast by the happy bridegroom.

Signed in full at the right, 1884. Canvas.

305

JULIUS L. STEWART

The Hunt Ball

49 x 79

It was this picture which attracted to the artist, already well-known as a man of great gifts and ability, the attention of all Paris at the Salon of 1885. The previous year had witnessed the exhibition of his "Five O'Clock Tea," another picture of fashionable life of great brilliancy of style, but the "Hunt Ball" was a much more exacting and difficult subject, completely mastered. It shows the cotillon in progress at a country house, the men in their costumes of the chase as far as their red coats are concerned, and the ladies in full dress. The dance proceeds with great animation and spirit, directed by a leader who marks the time with taps upon a tambourine. Guests sit around in conversation, and the whole composition, which is filled with portraits of friends of the artist, is a remarkably realistic yet thoroughly artistic transcription of actual life in the higher circles of French society.

Signed in full at the left, Paris, 1885. Canvas.

306

É. VAN MARCKE

Rich Pasturage

39 x 55

A great drove of cattle are scattered over a wide and luxuriant pasturage, enjoying its profusion of succulent provender. The country has the aspect of an alluvial land, whose soil is perpetually enriched and rendered fruitful by moisture. In the foreground, cows and calves graze and drink about and at a pool, and at the left are the stately outriders of a grove of tall trees. On the plain behind, cattle feed in groups and singly, and over the hills that form the horizon roll the cool and bright clouds of autumn. Fine composition, rich color, and a brilliant effect make the picture well worthy of its title.

The death of the artist has been recently announced. He had been a sufferer from nervous exhaustion for some years and had produced little. With him passes away the last of the cattle-painting masters of the Troyon school, of which master he was a *protégé* and pupil.

Signed in full at the right, 1876. Canvas.

307

EUGENE ISABEY

St. Hubert's Day

66 x 49

Upon the chosen day of the year for the good saint who keeps those huntsmen who do their duties by him sane, sound, and in good fortune, and who does not forget their gallant coursers or their faithful hounds, the dogs are being brought to the church door to be blessed. The church, a structure of the Gothic period, with many picturesque variations of the bulk of its architecture, occupies the right of the composition. Its portal has been hung with the richest draperies from the altar. The choristers chant their hymn to St. Hubert on the steps, the incense burns in the censers, and a gallant company of ladies and gentlemen gather to watch the venerable father of the flock bestow the annual benediction on the hounds. The whole left foreground is filled with the baying packs of the cavaliers, who sit on horseback in the open square in front of the church, with many ladies in even more sumptuous attire among them. Stalwart huntsmen restrain the dogs in leashes. At the left, children of the townsmen, frightened by the clamor of the excited brutes, seek protection of their parents. Behind, in the street of the town, whose roofs make battlements against the breezy sky, a mob of curious proletarians look on while the holy water is scattered from the church-step upon the clamorous packs.

This masterpiece is painted on a panel, and signed at the right, E. Isabey.

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Je vous remercie de votre aimable lettre datée du 2 courant et de la promptitude que vous avez mise pour m'envoyer le Catalogue que je vous demandais et qui m'a été d'une grande utilité. Si vous ne pouvez pas vous en procurer un exemplaire illustré veuillez je vous prie me le

vous tracasser pour cela car je pourrai me tirer d'affaire avec celui ci.

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Chers Messieurs et amis,

J'ai bien reçu votre bonne lettre du 6 mars. Vous me demandez si j'ai quelque tableau de maître de l'école de 1830:

Oui! J'ai d'abord la merveille de Théodore Rousseau "Les Hauts Forands". Mon prix est de cinquante mille Dollars net. Ensuite j'ai un superbe "coucher de soleil après l'orage" par Daubigny, de la même importance au prix net de vingt mille Dollars. D'autres beaux tableaux de ma collection pourraient vous intéresser aussi - mais il faudrait pouvoir les voir ici. Montaigne en a vus chez moi de sa courte visite, quelques heures avant son départ. Voilà plusieurs fois qu'on me demande le prix de R. Je crois que c'est pour quelqu'un qui voudrait l'avoir à l'intention d'un riche amateur de Paris.

Adieu, chers Messieurs et amis, mes salutations sincères

H. Schaus